University English For Non - Specialists

Book (2)

Compiled with Notes and Exercises
by

Ali Ezzat, Ph. D.

Professor of Linguistics
Ain-Shams University

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PREFACE

This book is specially designed to meet the linguistic, literary and cultural requirements of non-specialist students who are not majoring in English. It is used as a text-book for third and fourth years, Arabic and humanities departments at Arab Universities.

It covers a wide range of subjects: sociological, geographical, historical and literary. The book is divided into two parts. Part I comprises sixteen passages for comprehension. Each passage is followed by vocabulary notes, comprehension questions, language exercises and a short translation text. Occasionally the students are asked to wirte one or two paragraphs on a subject mostly relevant to the contents of the passage, or to summarize in their own words part of the extract.

Since the book is intended as a revision course to what the students have already covered in the first and second years, grammatical notes in this book have been kept to the necassary minimum.

Thus, the language exercises included in this volume drill the students in the following grammatical categories:

a) Word-classes: Nouns, Adjectives, Verbs (including Tense and Voice) and Adverbs.

b) Types of Sentences: Simple, Compound and Complex.

c) Subordiante Clauses: Adjectival, Nominal and Adverbial.

d) Main Types of Adverbial Clauses: Clause of manner, clause of place, clause of time.... etc.

e) Direct and Indirect Speech.

f) Prepositions and Adverbial particles.

g) Punctuation.

The teacher, however, should feel free to provide additional drills to lay stress on any of these grammatical points

Part II aims at introducing specimens of literary readings. It contains one-act play and two short stories which are followed by questions intended as exercises in critical appreciation.

Ali Ezzat

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PART I

PASSAGES FOR COMPREHENSION

1. WHAT ARE UNIVERSITIES FOR ? (I)

In higher education there is a good deal of disagreement about facts, but there is one fact that nearly everyone admits : every year there are more students who not only want higher education but can benefit from it and qualify for one of the better jobs after leaving school. But the first problem is : how do you provide for the ever-increasing numbers ? The next problem is : what should students be taught and to which *institution* should they go ? We should not decide which way we move unless we understand what a university is for.

Let us first remember that students have rights — the right to *adequate* teaching for one — and part of our job is to see that their rights are considered as seriously as those of the teachers. The rules for teachers are simple : never neglect your students so as to gain more time for your own research and to get *promotion*. Listen to them, treat them as equals who are not so far along as yourself, welcome as many as you can of those who want your friendship, and *cherish* them. Students in their turn ought to recognize that the public have a point in complaining that there are too many students supported for several years by your money and mine, which they *squander* in disturbances and *demonstrations*. At present our students have the most *favourable* teaching and conditions of study, and they should not forget that they are in the

university first and foremost to learn. It is mistaken kindness to make higher education available to anyone who says he wants it, regardless of his ability to benefit from it, and it is cruel because a student who has not learnt to read books and express himself ends, not through his own fault, *humiliated* by failure. It is also *calamitous*, because if you ask the university, or any institution, to perform tasks it cannot do, you will *distort* and break it.

(Noel Annan, *What are Universities for, anyway ?*
From *The Listener*)

Vocabulary

institution	:	organization for promotion of some public object; building used by this
adequate	:	having the qualities required
promotion	:	care for tenderly
cherish	:	waste
squander	:	being given higher position
demonstration	:	making known ine's opinion or feelings on political or other question, especially through public meeting or procession
favourable	:	suitable, helpful
humiliate	:	put to shame; lower the dignity or self-respect of
calamitous	:	causing great and serious misfortune or disaster
distort	:	twist or pull out of the usual shape; make crooked.

Comprehension

Answer the following questions

1. What is the only fact about higher education that everyone seems to agree to ?

2. What, in your opinion, is the most serious problem in higher education ?

3. How should teachers treat their students ?

4. What complaint have the public against students ?

5. In what way are our students more fortunate than other people at present ?

6. What is the students' first duty, according to the writer ?

7. Do you agree that there should be entry requirements to our universities ? Why ?

Language Exercises

1. *Use each of the following words or phrases in a sentence :*

a) benefit from
b) ever-increasing numbers
c) adequate
d) neglect
e) gain more time
f) favourable conditions
g) first and foremost

2. *Notice that the noun 'public' used in the passage takes a plural verb. Likewise the nouns : police, people, clergy, cattle are used with a plural verb; whereas nouns like government, family, team may be used either with a singular verb or a plural verb.*

Now use each of these nouns in a sentence of your own.

3. *Observe the structure of the conditional clause : « If you ask the university to perform tasks it cannot do, you will distort it. » and then supply the correct tense of the verbs in brackets in the following sentences :*

   a) He (come) if you wait.

   b) If you ring the bell, the servant (come).

   c) They (catch) the train if they take a taxi.

   d) We (be) ill if we drink polluted water.

   e) You (need) more than one servant if you (buy) that villa.

   f) I(come) and see you if I (have) time.

   g) You (be) angry if I steal your notes ?

   h) Unless it (stop) raining they (not go) out.

4. *Complete the following with reference to the passage :*

   a) Not only do more students want higher education ....

b) If we do not understand the proper task of universities ....

c) Teachers should not neglect their students so that

d) Students have such favourable teaching conditions that ....

e) Unless a student has ability to benefit from higher education ....

f) A sound university student is capable of ....

Translation

Translate into Arabic :

It has been said that children are our guests in the world · it appears that what we do with our guests at the moment is largely to leave them in front of the television set. Ninety-five per cent of homes have television, and children are much the heaviest viewers. They spend on average more than three hours a day viewing in this country, and many view for much longer than this. Television is also the main leisure activity of most adults, in terms of time; for children it can take about as many hours, by the age of 16, as school.

2. WHAT ARE UNIVERSITIES FOR ? (II)

None of the common criticisms of universities can be fully met unless you ask the *fundamental* question : what are universities for, anyway ? The answer to that is simple. Universities exist to promote the life of the mind. They have two main roles. They should create and discover new knowledge. This they do through *reflection* and research. They also exist to transmit to each generation high culture. Whatever at a given time is thought to make men and women civilized, whatever is thought to be *intellectually* important and of concern to society, they teach to their students. Universities do what is too difficult for other places to do.

Research is certainly what the universities are about. It is true that scientific research is expensive, but it is essential to the type of teaching which universities have to do. University education is different from other kinds of teaching because it is 'teaching in the atmosphere of research.' The new ideas in economics of the Fifties are already a natural part of undergraduate courses of the Seventies. Unless a teacher has time to ***keep up with*** the results of other people's research as well as do his own — which is why he has to have time for reflection — you will get ***stagnant*** teaching. What is more good university teaching should make the student question his own *assumptions* and discourage him to give comfortable clichés as answers .Of course, the university is not the only place where this happens

Universities should remind whoever enters them that there are other ways of life than those which bring fame and power and the *glittering* prizes of worldly success. And here there is *perennial* conflict within the university itself. It exists to hand down our cultural heritage, but it also exists to question it.

Universities are the most important institution in public life today for discovering new knowledge, but they should not be just knowledge factories. They have a higher mission : they are concerned with truth, and they should be concerned with wisdom. Wisdom is not the same sort of *commodity* as knowledge. You cannot go into a lecture-room and say : 'I want half a pound of wisdom this morning. It isn't something that can be had on demand; it isn't something that anyone can guarantee to provide. Possibly that is why Lord Adrian, a Nobel Prizeman, said : 'The world is in need of wisdom more than knowledge, but the universities are not the place to provide it.' I disagree. The wisdom which a university can give is essentially its way of life, its tone of voice. The university can only deal in one *currency* : reason.

(Noel Annan, ***What are Universities for, anyway ?***

From *The Listener*)

Vocabulary

fundamental	:	of great importance; of or forming a foundation
promote	:	help to organize and start
reflection	:	thought; consideration; idea arising in the mind

intellectually		having to do with the faculty of knowing and reasoning
keep up with	:	go forward at an equal pace with
stagnant	:	inactive; unchanging; dull
assumption	:	something supposed but not proved
glittering	:	attractive
perennial	:	lasting for a very long time or for ever
commodity	:	useful thing, esp. an article of trade
currency	:	money that is actually in use in a country

Comprehension

1. Explain in your own words the two important roles of universities.

2. What does the writer mean by saying that university education is 'teaching in the atmosphere of research' ?

3. What is a university teacher's task as regards research ?

4. Why should the university student be discouraged to 'give comfortable clichés as answers' ?

5. Why is there a continual conflict inside the university ?

6. 'The universities are not the place to provide wisdom.' Do you agree ? Why ?

Language Exercises

1 *Explain the meaning of the following words or phrases :*

a) transmit b) of concern to society

c) glittering prizes d) hand down

e) knowledge factories f) higher mission

2. *Fill in the spaces with words or phrases from the passage :*

a) Every child must learn the .... rules of mathematics.

b) On ...., I decided to refuse the offer.

c) Although physical .... is important, we must not neglect the .... of the mind.

d) This .... is too .... for me to buy.

f) The lazy student could not .... with his class.

g) Water lies .... in ponds and ditches.

h) Homes for old people are .... for social welfare.

i) Traditions are ..... . to us from older generations.

3. *With reference to the passage write questions to which the following might be the answers :*

a) to promote the life of the mind.

b) new knowledge.

c) through reflection and research.

d) truth and wisdom.

4. *Put the words of Lord Adrian into Reported Speech.*

5. *Change the Voice (Active/Passive) of the following sentences:*

a) The common criticisms of universities cannot be fully met unless we know what universities are for.

b) Universities should create and discover new knowledge.

c) The new ideas in economics of the Fifties are now being taught to undergraduates.

d) Universities must remind their students that university life is hard and toilsome.

e) Wisdom cannot be provided by universities.

f) The university deals with reason.

Composition

Write a paragraph of about 10 lines on one of the following :

1 Social Reform.

2. The Role of Universities in the Arab World.

3. International Conferences.

Translation

Translate into Arabic :

I think a teacher should have the kind of mind which always wants to go on learning. Teaching is a job at which one will never be perfect; there is always something more to learn about it. There are three principal objects of study : the subject, or subjects, which the teacher is teaching; the methods by which they can best be taught to the particular pupils in the classes he is teaching; and by far the most important — the children, young people, or adults to whom they are to be taught. The two cardinal principles of education today are that education is education of the whole person, and that it is best acquired through full and active co-operation between two persons, the teacher and the learner.

3. SOCIETY AND THE INDIVIDUAL

The question which comes first — society or the individual — is like the question about the hen and the egg. Whether you treat it as a logical or as an historical question, you can make no statement about it, one way or the other, which does not have to be corrected by an opposite, and equally one-sided, statement. Society and the individual are *inseparable;* they are necessary and *complementary* to each other, not opposites. 'No man is an island, *entire* of itself', in Donne's famous words; 'every man is a piece of the continent, a part of the *main.*' That is an aspect of the truth. On the other hand, take the *dictum* of J.S. Mill, the classical individualist : 'Men are not, when brought together, *converted* into another kind of substance'. Of course not. But the *fallacy* is to suppose that they existed, or had any kind of substance, before being 'brought together'. As soon as we are born, the world gets to work on us and *transforms* us from merely *biological* into social units.

Every human being at every stage of history or pre-history is born into a society and from his earliest years is *moulded* by that society. The language which he speaks is not an individual *inheritance,* but a social *acquisition* from the group in which he grows up. Both language and environment help to determine the character of his thought; his earliest ideas come to him from others. As has been well said, the individual apart from society would be both

speechless and mindless The lasting *fascination* of the Robinson Crusoe *myth* is due to its attempt to imagine an individual independent of society The attempt breaks down. Robinson is not an abstract individual, but an Englishman from York; he carries his Bible with him and prays to his tribal God. The myth quickly *bestows* on him his Man Friday; and the building of a new society begins.

(E. H. Carr, *What Is History ?)*

Vocabulary

inseparable	:	that cannot be separated
complementary	:	serving to complete
entire	:	whole, complete
main	:	(poet.) sea, esp. a wide expanse of sea
dictum	:	saying; formal expression of opinion
convert	:	change (from one form, use etc., into another)
fallacy	:	false or mistaken belief; false reasoning or argument
transform	:	change the shape, appearance, quality or nature of
biological	:	of the science of life and living things

mould (v)		give a shape or form to
inheritance	:	act of deriving (qualities, etc.) from ancestors; act of receiving (property, a title, etc.) as heir
acquisition	:	thing acquired; act of acquiring
fascination	:	great attraction; strong charm
myth	:	person, thing etc., that is imaginary, fictitious, or invented; story handed down from olden times
bestow	:	give as an offering

Comprehension

1. What does Donne mean by saying 'No man is an island, entire of itself' ?
2. Why is J. S. Mill described by the writer as an individualist ?
3. Does the writer agree with J. S. Mill ? Give reasons.
4. Is language a born or an acquired activity ?
5. What factors, according to the writer, shape the character of man's thought since his earliest years ?
6. Explain in your own words what the writer means by the statement : 'the individual apart from society would be both speechless and mindless.'

What is the writer's conception about the relation between society and the individual ?

Language Exercises

1. *Use each of the following words or phrases in a sentence of your own :*

   a) historical question; b) complementary;

   c) aspect; d) fallacy;

   e) social units; f) to be moulded by;

   g) determine the character of;

   h) break down.

2. *Fill in the spaces with words from the passage :*

   a) The individual and society are... and... to each other.

   b) When men are brought together to form a society they are not... into a different sort of...

   c) To suppose that men existed before being formed into community is a...

   d) Once we are born we are ... from mere ... units into social ones.

   e) The language we speak is learned from our society, it is not an...

f) Our thought and earliest ideas are ... by both ... and

g) Robinson Crusoe's attempt to live independently of human society has ...

3. *Change the following complex sentences into simple ones :*

a) When men are brought together, they are not converted into another kind of substance.

b) The fallacy is to suppose that they existed before being 'brought' together.

c) As soon as we are born, the world gets to work on us.

d) The language which we speak is not an individual inheritance.

e) Language and environment help to determine what the character of man's thought is.

4 *Form verbs from the following and write original sentences containing the verbs :*

statement; separable; complementary;

inheritance; acquisition; fascination.

5. *Form nouns from the following :*

equal; entire; convert; suppose; transform; biological; social; determine; independent; imagine.

6. *Notice that the plural form of the word 'dictum' is 'dicta'. This is an irregular plural. The following nouns have also irregular plurals, what are they ?*

medium; bacterium; phenomenon; criterion;

analysis; basis; axis; crisis.

Précis

Make a short précis of the main points used by the writer to support his opinion that society and the individual are indispensable for each other.

Translation

Translate the following into Arabic :

Venezuela, discovered by Columbus in 1498 on his third voyage to the New World, is the northernmost country of South America. It is a nation of young people : more than half of its 8 million inhabitants are less than 20 years old.

Like all Latin American countries, Venezuela — which is about one and a half times the size of France — is confronted with the problem of illiteracy. Since 1958, a vigourous campaign launched by the government has achieved remarkable results : in five years

nearly 1.350,000 persons have learned to read and write. This success has received wide-spread attention in other Latin American countries and the advice of the Venezuelian services has been requested for literacy campaigns in Panama, Bolivia and Honduras.

4. PUBLIC OPINION

As soon as any group of individuals begin to *mingle* together there comes about by processes of suggestion and imitation what we call public opinion. By public opinion is meant the *convictions* that are held by most if not all of the group and that are felt by each person to have behind them the approval of the group. If the individual acts *in harmony with* these group ideas or *sentiments* he has a sense of oneness with the group, but let him set himself against the common opinion and immediately in one way or another he is made to realize that he is under marked *disfavour* even to the point of being *ostracized*.

By watching children at play anyone can discover the social *significance* of public opinion. Although not *formulated* in any conscious expression such as rules and the like, the general opinion of the group controls the playing, establishing ideas as to what is fair and what is not.

No one realizes better than the teacher how impossible it is to get on successfully with children if the group sympathies and opinions are ignored. Even if the pupils of a school seem to respond to the demands put upon them by authority, their inner *hostility* toward what they do is so great that the effort to force their obedience soon wears out the instructor and at the same time *hampers* the *accomplishment* of the children. It is this power of group opinion

that requires of the efficient teacher the winning of the good will of those taught as the first step in *profitable* instruction.

There is little difference between children and adults so far as their reaction to public opinion is concerned. In the society of men and women we have a more complex and a more *formidable* type of public opinion. We also have conscious and *deliberate* efforts to manufacture and control public opinion. These organized attempts to influence the group are always at work but they are especially prominent and effective at times of great crisis such as war.

(E. R. Groves, *Social Problems and Education)*

Vocabulary

mingle	:	mix
conviction	:	firm or assured belief
in harmony with	:	in agreement with; sharing the same or similar (ideas, sentiments, etc.)
sentiment	:	mental feeling; the total of what one thinks and feels on a subject
disfavour (n.)	:	disapproval; state of being out of favour
ostracize	:	shut out from society : refuse to meet, talk to, etc.
significance	:	importance; meaning
formulate	:	express clearly and exactly

hostility	:	enmity; ill will
hamper	:	hinder; prevent free movement or activity
accomplishment	:	skill in a social or domestic art; sth. completed or finished, esp. sth. well done
profitable	:	beneficial, useful
formidable	:	requiring great effort to deal with or overcome
deliberate	:	done on purpose; intentional; slow and cautious

Comprehension

1. How is public opinion formed ?
2. How does the writer define 'public opinion' ?
3. When is the individual's behaviour disapproved by the group ?
4. What happens if the teacher ignores his students' sympathies and opinions ?
5. What is the first step towards useful instruction ?
6. What does the control of public opinion require ?

Language Exercises

1 Use the following words or phrases in sentences :

a) imitation; b) approval; c) in harmony with; d) formulate; e) sympathy; f) to respond to the demands; g) accomplishment; h) profitable instruction.

2. Pick out three adverbial clauses from the passage and state what type of adverbial clause each one is.

3 a) Pick out two noun clauses from the passage.

b) Complete the following sentences with noun clauses. Use the word indicated to introduce each clause :

i I do not know . (when)

ii I did not realize .. (how)

iii. Nobody understands ... (why)

iv Will you please tell me ... (who)

v He couldn't find out (what)

vi Can you find out (where)

4. Change the following simple sentences into complex ones :

a) Convictions held by the majority of the group form public opinion

b) Immediately on setting himself against the common opinion, the individual gains the disfavour of the group.

c) By watching children at play anyone can discover the social significance of public opinion.

d) Without respecting the group sympathies and opinions it is difficult for the teacher to get on successfully with children.

e) We need conscious and deliberate efforts in order to manufacture and control public opinion.

5. *Give the opposite of the following :*

approval; favour; significant; conscious; fair; possible; success; hostility; obedience; efficient; organized; effective.

Composition

Write a short essay of about 15 lines on one of the following :

1. Mass Media in Modern Times.
2. Why I Would Like to be a Journalist.
3. Television.

Translation

Translate the following into Arabic :

It was at the end of October that Florence and her nurses left France, and the Mediterranean can be very rough at that time of the year. No sooner had they got clear of the land than a great storm blew up.

They were in a sailing ship, and soon several of the sails had been torn by the force of the wind. The ship was in great danger of going on the rocks. Added to this, many of the nurses were sea-sick, and soon they were regretting that they had ever volunteered to come.

5. YOUTH IN MODERN SOCIETY

Many young people have dropped out of society and do not seem very interested in climbing back in. But the great mass is eager to gain more *awareness* of society's problems and to help solve them according to its own lights. Here, young people *display* a *yearning* for *emancipation* at an early age — not emancipation in its legal sense as achievement of adult *status* but as a way of becoming the equal of adults in terms of rights and freedoms while remaining true to themselves.

This trend had already been underlined by the International Conference on Youth, organized by Unesco in Grenoble (France) in August 1964 : « Whereas it was once thought that young people had no other function than to prepare themselves for later life, it is now realized that they want, and ought, to take part in political and social life very early and to *assume* their place in the community as soon as possible. That is why young people must be *integrated* into society and considered as young adults, not as growing children. They must shoulder their responsibilities and be helped to do so. »

Many young people refuse to participate in public life — but many more insist on their rights to do so. This demand *derives* not only from an interest in public life but also because they regard it as a *prerequisite* for winning the rights, still the privilege of adults, that will enable them to break away from their status as minors.

Young people have mixed attitudes about active participation in public life. Sometimes they demand broader and more effective participation within existing structures, then try to *render* them more efficient and democratic. At other times, they refuse to participate even when given the chance. They are afraid that if they « *sold out* » to the establishment they would lose their *dynamism* and their influence as a protest group.

It is true that a permanent dialogue is needed with youth — but it is also true that such a dialogue can be fruitful only if it influences decision - making bodies. Youth occasionally feel that willingness to talk *conceals* a total lack of willingness to share the power of decision - making.

(Unesco Features)

Vocabulary

awareness	:	**act of having knowledge or realization; consciousness**
display (v.)	:	**show**
yearning :	:	**strong desire; tender longing**
emancipation	:	**act of being set free (esp. from legal, political, or moral restraint)**
status	:	**person's legal, social or professional position in relation to others**
assume	:	**take up; undertake**

integrate	:	combine into a whole
derive	:	have as a starting-point, source, or origin
prerequisite	:	(thing) required as a condition for sth.
render	:	cause to be (in some condition)
sell out	:	sell part or all of one's share in a business; sell all of one's stock of sth.
dynamism	:	act of having energy, force of character
conceal	:	hide: keep secret

Comprehension

1. In what way do young people want to be emancipated ?
2. How should young people be integrated into their societies ?
3. What do many young people demand as far as public life is concerned ?
4. What will the realization of this demand enable them to do ?
5. When will permanent dialogue with youth be effective ?

Language Exercises

1. *Give words from the passage that mean the following* :

a) the majority b) accomplishment. c) grown up;

d) carried on between different nations; e) advantage;

f) capable; g) conversation; h) now and then.

2. *Use each of the following phrases in a sentence of your own :*

a) interested in; b) awareness of; c) a yearning for; d) organized by; e) it is now realized that;

f) they ought to; g) to assume one's place;

h) to shoulder one's responsibility; i) insist on.

3. *Observe the comparative forms of the adjectives 'effective' and 'efficient' in the passage, i.e. 'more effective' and 'more efficient', and list any adjectives you know which have the same comparative forms. Use each adjective in a sentence.*

4. *Give the comparative and superlative degrees corresponding to the following positive degrees of adjectives :*

young; active; broad; democratic;

afraid; permanent; fruitful;

convenient; severe; pleasant.

5. *Supply the correct tense of the verbs in brackets :*

a) The International Conference on Youth already (to meet)

to discuss young people's problems.

b) Young people (to show) a desire for emancipation at an early age.

c) Some people thought that youth (to have) no other function than to prepare themselves for later life.

d) If young people (to be) integrated in their societies they (to shoulder) their responsibilities efficiently.

e) Young people believed that if they (to submit) to authority they (to lose) their influence as a protest group.

f) A give-and-take attitude towards youth (not to be) fruitful unless it (to affect) decision-making.

6. *With reference to the passage write questions to which the following could be answers :*

a) at an early age; b) in August 1964;

c) in Grenoble; d) to participate in public life;

e) active participation in public life.

Composition

Write a paragraph of about 10 lines on one of the following :

1. Our Lost Generation.

2 Men's Fashions Nowadays.

Translation

Translate into Arabic

Most film-making countries have now realized that children's films are a very special art. Some have set up special children's film units under Government auspices. Others have made special films for children with the help of the industry.

In India, the children's film movement really began with the enthusiasm of some private individuals who felt that there should be special shows for children.

India has one of the four largest film industries in the world. But in a country where cinema is the largest medium of mass entertainment, average films tend to be escapist and rather too complicated for children. So the first problem for these children's film enthusiasts was where to obtain films suitable for children

6. CULTURE AND PRESENT-DAY AFRICA

Culture, in its broadest sense, is a way of life fashioned by a people in their collective *endeavour* to live and *come to terms* with their total environment. It is the sum of their art, their science and all their social *institutions*, including their system of beliefs and ***rituals.***

In the course of this creative struggle and progress through history, there evolves a body of material and spiritual values which ***endow*** that society with a ***unique ethos.*** Such values are often expressed through the people s songs, dances, folklore, drawing, sculpture, their rites and ceremonies.

Over the years these varieties of artistic activity have come to symbolize the meaning of the word culture. Any discussion of culture *inevitably* centres around these activities, but we must bear in mind that they are derived from a people's way of life and will change as that way of life is altered, *modified* or developed through the ages. In our present situation we must, in fact, try to see how new aspects of life can be *clarified* or given expression through new art forms or a renewal of the old.

We need to see Africa's cultural History in three broad phases: Africa before white conquest, Africa under colonial *domination*, and today's Africa *striving* to find its true self-image. To do this is to

indicate the obvious that the pressures, inside and outside, at the different stages of her growing up, have changed Africa's cultural needs and outlook.

Yesterday, for instance, there were many *ethnic* groups, each with a distinct, *cohesive* culture; today, these groups are trying to form nations within wider, more inclusive *boundaries* of geography and politics. Hence we should examine the role of culture in our time within the new horizons.

No living culture is ever *static*. Collectively, human beings struggle to master their physical environment and in the process create a social one. A change in the physical environment, or more accurately, a change in the nature of their struggle, will alter their institutions and hence their mode of life and thought. Their new mode of life and thought may in turn affect their institutions and general environment. It is a *dialectical* process.

(Unesco Features)

Vocabulary

endeavour (n.)	:	effort, attempt
come to terms	:	reach an agreement
institution	:	long-established law, custom, or practice
rituals	:	all the rites or forms connected with a ceremony; ceremonial observances

endow	:	give; invest (person) with (priviliges, etc.); furnish (person) with (ability, etc.)
unique	:	having no like or equal; being the only one of its sort
ethos	:	characteristic spirit of community, people or system
inevitably	:	unavoidably; surely
modify	:	make changes in; make different
clarify	:	make clear
domination	:	control; rule; authority; influence
strive	:	struggle; make great efforts
ethnic	:	of race
cohesive	:	having the power of sticking together, becoming or remaining united
boundary	:	dividing line; line that marks a limit
static	:	at rest; not moving or changing
dialectical	:	logical; of disputation, belonging to the art of logical disputation

Comprehension

1. How are the material and spiritual values of a people usually expressed ?

2 When is a people s culture liable to change ?

3 What are the stages into which Africa's cultural History may be divided ?

4 Why should we re-investigate the role of culture in Africa today ?

5. From your reading of the passage attempt a brief definition of culture.

Language Exercises

1. *Explain the meaning of the following words or phrases as they are used in the passage :*

a) collective endeavour; b) total environment;

c) a body of material and spiritual values;

d) folklore; e) bear in mind;

f) to indicate the obvious; g) outlook;

h) within the new horizons; i) mode of life and thought;

i) a dialectical process.

2. *Complete the following sentences with reference to the passage :*

a) In the course of the creative struggle and progress of a given people there develops a number of

b) The meaning of the word culture is symbolized by ... ...

c) As soon as a people's way of life is changed or modified...

d) The pressures inside and outside Africa have altered ......

e) African nations are being formed today within new geographical and ....

3. *Use each of the following words as*

a) a verb b) a noun :

endeavour; centre; mind; change; form; need; master; present; permit, progress.

Indicate the change in the pronunciation of the last three words.

4. ***Re-write the following sentences changing the phrases in italics into clauses and vice versa :***

a) **Culture is a mode of life and thought *fashioned by a given people.***

b) ***In their attempt to live and struggle with their physical environment* a people creates a social attitude to life.**

c) **In the course of the progress of a certain society there**

evolves a body of material and spiritual values *which endow that society with its unique character.*

d) *After the liberation of Africa* its cultural needs and outlook changed.

e) *Because a new situation has been created in Africa* the role of culture should be re-examined.

5. *Change the following sentences into the passive voice :*

a) The people express their material and spiritual values through their artistic activities.

b) People will change their way of life.

c) We must see how we can give expression to new aspects of life.

d) The internal and external pressures in Africa have changed its cultural needs.

e) We should examine the role of culture within the new horizons.

f) A change in the physical env.ronment will have altered the institutions.

Conversation

Write a dialogue between an African and a European about the

new mode of life and thought in the African countries (Each person speaks seven times).

Translation

Translate into Arabic :

Most large museums nowadays have restoration laboratories where specialists, working with chemists, biologists, etc., keep a vigilant eye on the « health » of art treasures. These rarely publicized activities were the subject of a meeting organized during September in Leningrad and Moscow by the International Council of Museums (ICOM), with assistance from the Soviet ICOM Committee and the Soviet Ministry of Culture.

Some 60 specialists in restoration and art historians from 17 countries compared current techniques and methods, in particular those used to preserve mural paintings and art works carried out on paper, and discussed various problems such as the training of specialists in restoration, and co-operation with scientists.

7. THE WORKING WOMAN

Even the expression « working woman » is *misleading*. Women have always worked from time *immemorial*, and many city women who stay at home work at least 54 hours a week if they have no children and as much as 77 hours a week if they have three children. This has been *corroborated* recently by two separate studies carried out by Alain Girard and Henri Bastide, both of France.

No social *legislation* in the world would *tolerate* such working hours imposed by an employer.

Yet because the work is done in the *seclusion* of the home, and is unpaid, it is accepted without argument and even encouraged, even though the level of productivity is low and in certain cases of doubtful usefulness.

The phrase « working woman » should therefore be understood as meaning paid work performed outside the home in our analysis of some of the real and *pseudo* problems involved.

What then is the present situation as regards the working women and how does it differ from that of preceding generations ?

In *virtually* all societies the pattern has been the same, following a course from work in agriculture to the so-called secondary

sector of industry, and from industry to the *tertiary* sector of commerce, office work and services

Industrialization has created a growing number and variety of jobs suited to an increasing army of women It has also led to a *reduction* in heavy manual labour in favour of jobs requiring skill and *dexterity*.

More and more jobs, however, are now opening up to women in the tertiary sector of commerce and other services.

This increase in the number of working women is not limited to Western countries. In Japan the proportion of women holding jobs has risen 100 per cent in 10 years as compared to only a 40 per cent rise for men; in Morocco, *radical* changes are affecting the mass of the population and one woman out of eight now holds a paid job; in Tunisia, a bold programme *launched* by President Bourguiba has opened up professional education and training to women; in India, where women have long campaigned for a change in economic policy that recognizes their right to work, the Prime Minister, Mrs. Indira Gandhi, has come out openly in their support and taken measures to guarantee them increased educational opportunities as a first step in their liberation.

In certain Asian and African countries, the position of women has risen sharply and in recent years they have even reached the top of the political ladder in contrast with Western countries where women nevertheless have long been put on a *pedestal*.

The improvement of the status of women, despite the great differences obtaining in different countries, is thus a world-wide *phenomenon* that cannot be denied. This trend is bound to continue.

But for the moment it affects only a tiny *minority* of women.

(Unesco Features)

Vocabulary

misleading	:	giving a wrong idea or impression
immemorial	:	going back beyond the reach of memory
corroborate	:	give support or certainty to
legislation	:	making laws; the laws made
seclusion	:	retirement
pseudo	:	false; seeming to be, but not really being
virtually	:	actually; in fact
tertiary	:	third in rank, order, occurrence, importance
reduction	:	act of making less or smaller
dexterity	:	skill, esp. in handling things
radical	:	fundamental; thorough and complete
launch	:	get started; set going
pedestal	:	base for a statue or other work of art; base of a column

phenomenon : thing that appears to or is perceived by the senses

minority : the smaller number or part

Comprehension

1. What is misleading about the phrase 'working woman', in the writer's opinion ?
2. Why do women tolerate such working hours without complaint ?
3. How does the writer define the term 'working woman' ?
4. In what ways have the sectors of industry and commerce led to the increase in the number of working women ?
5. How have the Indian Government supported woman's right to work ?
6. What sort of training do women receive in Tunisia ?

Language Exercises

1. *Put the following words or phrases in sentences of your own :*

   a) from time immemorial; b) legislation;

   c) in the seclusion of the home; d) as regards;

e) variety of jobs; f) manual labour;

g) radical changes.

2 *Fill in the spaces with words formed from :*

create; reduce; rise; produce;

employ; politics; various; analyse.

a) Severe working hours are imposed on the workers by the ....

b) In some industrial countries the level of .... is low.

c) In our .... of some of the working woman's problems we may refer to the studies carried out by Girard and Bastide.

d) Industry has led to a .... in heavy manual labour and to the .... of a .... of jobs for women.

e) The status of women has .... to a considerable extent in some Asian and African countries. They have even become .... leaders.

3. *Use the following adverbs in sentences :*

always; recently; hardly; skilfully;

extremely; sharply; probably.

4. ***Put in suitable prepositions :***

a) Put the two books side .... side.

b) Their plans have broken ....

c) I ran .... the thief but couldn't catch him.

d) Who is looking .... you ?

e) I bought that .... the grocer's.

f) What country do you come .... ?

g) I bought a bicycle .... LL. 30.

h) I had never had a lesson .... English until I came .... Beirut.

i) I did not approve .... his action and what he did was done .... my consent.

5. ***Give the opposite of :***

accept; encourage; useful; real; preceding;

increasing; top; deny; continue; minority.

6. *In not more than five sentences state the position of the working woman in modern society as gathered from the passage.*

Composition

Write a short essay of about 15 lines on one of the following :

1. Feminine Movement in the Arab Countries.
2. Professional Training.
3. A Man/Woman I greatly admire.

Translation

Translate into Arabic :

The double launching into space of Vostok V and Vostok VI, the duration and precision of their joint flights and regularity of communications are in themselves an admirable scientific and technical success that the world hails as a new advance of the human spirit. It is, however, the human aspect of this exploit, residing in the presence aboard one of the space vessels of the young Valentina Tereshkova, that especially arrests attention and makes a profound appeal to the heart and the imagination.

Above all, it is a magnificent example of intelligence, endurance and courage, demonstrating that woman is really man's equal. It is an outstanding victory for the cause of the social advancement of women throughout the world .

Finally, there are also biological aspects, that are of immense

importance and that should not be passed over out of false modesty.

Today, for the first time, a man and a woman fly beyond our planet. Today, they fly apart; to-morrow it will be a couple. From now on, the human species has taken possession of space, and its evolution has acquired forever a new, unlimited dimension.

8. A WORLD EMPLOYMENT PROGRAMME

Two *harsh* facts of the modern world *underlie* the need for a world employment programme. These are :

1. Economic progress in developing countries though *perceptible*, is slow; the gap between poor and rich gets wider every day.

2. The population explosion in these countries *impedes* progress, and in most of them more than half of the benefits of increased production is *absorbed* in merely maintaining existing levels of living, low as they are, for ever more people.

Opportunities for work have not increased as fast as the numbers of workers. *Scores* of millions are entirely *bypassed* by economic development. And the prospect for the future is even more grim. United Nations and International Labour Organization (ILO) figures indicate that in 1970 the world's population was about 3,600 million and the labour force some 1,510 million.

During the present *decade* the labour force has been increasing by about 20 million persons per year and during the next decade it is expected to grow by about 28 million a year. Between 1970 and 1980 more than 280 million people will be added to the world's

labour force, 226 million in the less developed regions of the world and 56 million in the more developed regions.

It is figures such as these that caused one writer — Manfred Halpern — to describe the situation in these words : « For the great majority of peasants the benefits of the modern age can be summed up by saying that it has become harder to die. As a result, more peasants are probably kept alive to suffer misery than ever before in history. With *appetites whetted* by the hope of a better life, their present suffering seems all the harder to bear. »

The aim of the World Employment Programme announced by ILO is to *reverse* the trend towards ever-growing masses of peasants and slum dwellers who have no part in development. It will do so partly by providing them with the skills needed for productive work and partly through measures of rural development, industrialization, youth employment schemes, *investment* and international trade. These will enable developing countries to use more of their human *resources*, and so achieve the prime object of development, which after all is to bring about a better life for the people.

(Unesco Features)

Vocabulary

harsh	:	cruel, severe, stern
underlie	:	form the basis of
perceptible	:	that can be perceived by senses or intellect

impede	:	get in the way of; hinder
absorb	:	take in; suck in: swallow up
score	:	twenty; set of twenty
bypass	:	make a detour round
decade	:	period of ten years
appetite	:	desire (especially for food)
whet	:	sharpen or excite
reverse (v.)	:	turn the other way round; (cause to) go in the opposite direction; change the order
investment	:	investing of money; money invested; property in which money is invested
resources	:	wealth; supplies of goods; raw materials, etc. which a person, country, etc. has or can use

Comprehension

1. Why is economic progress in developing countries rather slow ?

2. Why have the numbers of workers surpassed opportunities for work ?

3. What are the 'benefits' of the modern age to the majority of

peasants, according to Manfred Halpern ?

4. **Why does the present suffering of peasants seem to increase**, in Halpern's opinion ?

5. How will the World Employment Programme help in bringing about a better life for the masses of workers ?

Language Exercises

1. *Explain the meaning of the following words or phrases as they are used in the passage :*

   a) the gap between poor and rich gets wider;

   b) population explosion;

   c) scores of millions;

   d) labour force;

   e) all the harder to bear;

   f) prime object of development.

2. *Some words in the passage are formed from the following. Say which words they are and what part of speech each word is :*

   perceive; impediment produce; explode; absorption:

miserable; invest; achievement.

3. Observe the use of the word 'million' in the passage, e.g. 20 *million* persons; 280 *million* people. Like 'thousand' and 'hundred', the word 'million' is not put into the plural when it is preceded by a number. But when it stands alone, it can take the plural marker - s, e.g.

millions and millions of workers; hundreds of pounds; thous-ands of projects, etc.

In each space put hundred/s, thousand/s, or million/s :

a) There are five .... books in the University library.

b) Seven .... students attended the lecture.

c) Hundreds of .... of new jobs must be created before world unemployment can be brought under control.

d) The world has some 16 .... teachers. Four .... more will be needed by the end of this year.

e) In 1969 the labour force consisted of 1500 .... working men and women all over the globe.

f) The doctor has .... of patients; probably three ....

g) The aeroplane covered five .... miles in eight hours.

4 a) *a decade = tean years. How long are the following ?* four centuries; two millenniums; six decades; a quarter of a century.

b) score = twenty. How many are the following ?

three score (years); four dozen (eggs); two gross (of pens).

5. *'International Labour Organization' is abbreviated into ILO. Give the abbreviations for the following :*

a) United Nations Organization; United Nations. Educational, Scientific, and Cultural Organization; World Health Organization; United Nations Children's Fund.

b) United Kingdom; Union of Soviet Socialist Republic; United States of America.

c) Doctor of science; Doctor of Philosophy, Master of Arts; Master of Science; Bachelor of Arts.

d) Kilowatts; centimetres; ounces; millimetres; miles per hour.

Composition

Write an essay of about 15 lines on one of the following :

1. The Policy of Non-Violence.
2. Unemployment.

Translation

Translate into Arabic :

Migration to the town means looking for a job, a hopeless task for many new arrivals. Most censuses taken in recent years show a high proportion of unemployed and, more generally, of people who have no set employment. If the migrant does not immediately find employment, he stays in town knowing that he will always be able to subsist there with the help of the 'relatives' he will find there. Anyone who finds a permanent job is a privileged person. Relatives often come to live at his expense and he usually accepts this form of solidarity.

9. THE PRACTICAL INCENTIVES TO KNOWLEDGE

Man, like the other animals, has to struggle for existence. and *survives* like them, by both adapting himself to his environment and his environment to himself. But whereas they have a limited capacity for *manipulating* their surroundings to suit their special needs and desires, he has developed it so greatly that we may almost call it a distinctively human characteristic. Consequently a large part of our practical activities are *devoted* to bettering ourselves and our place in the world, and this not only by preserving, but by constantly *expanding* and enriching our life — something which the other animals seem unable to do.

Furthermore, the development of man's power of imagination has enabled him to translate his natural *drives* and desires into fixed and detailed pictures of a world that would be *congenial* to them. Hence, his capacity for improving the human situation in the world, which would otherwise find only *hand-to-mouth* and *hit or miss* expressions, becomes guided by definite ideals and fixed purposes. These supply the motive power and the *directives* of the *evolution* of the social, economic, and moral orders, and of the applied sciences that serve them.

But this power of man to alter, improve, and enrich both his environment and himself is exercised within *limitations* to which his practical activities have to submit. Much of this *adjustment* of

himself to his own fixed organic structure and to a fixed order in the external world is *frictionless* and satisfying. The universe brings him into being, and permits him to live, and to live happily, within the limitations it imposes upon him. It is in part friendly to him, and *abounds* in much that he finds beautiful and good, and it presents itself to him as an object of religious experience from *communion* with which he draws a profound satisfaction and peace.

At the same time, the universe does not seem wholly or even, it may be, intentionally friendly to him. Many of the limitations imposed upon him by his own make-up and that of external nature not only *retard* and often positively *obstruct* the realization of his ideals, but *inflict* pain and disaster upon him and are a constant threat to the continued existence both of the individual and the race. Hence much of man's adjustment of himself to nature, and of nature to himself, is a *laborious* and disagreeable process with which he is dissatisfied, against which he rebels, and which he seeks to *circumvent*.

(B. A. G. Fuller. *A History of Philosophy)*

Vocabulary

incentive	:	that which incites, rouses, or encourages a person
survive	:	continue to live or exist
manipulate		operate, handle, with skill
devote		give up

: puedxe make larger

drive (n.) : tendency; energy; capacity to get things done

congenial : in agreement with one's tastes, nature

hand-to-mouth : wasteful; thriftless; heedless

hit or miss : carefree; haphazard; just as it may happen

directives : detailed instructions as what to do

evolution : process of developing

limitation : condition, fact, or circumstance that limits

adjustment : act of making suitable or convenient for use

frictionless : without clash of wills, opinions, etc. (usually between two persons)

abound : have in great numbers or quantity

communion : sharing (with); intercourse; exchange of thought and feelings

retard : check, hinder

obstruct : be in the way of; block up; make (the development, etc. of sth.) difficult

inflict : cause to suffer

laborious : requiring great effort

rebel (v.) : show resistance; protest strongly

circumvent : get the better of; find a way to get round

Comprehension

1. In what ways is man similar to animal ?
2. What are the differences between man and animal ?
3. How do we improve ourselves and our position in the world ?
4. What guides our ability to improve the social, economic and moral situation in the world ?
5. What limitations does the universe impose upon man in his attempt to enrich his environment and himself ?
6. Why is man's adjustment to nature a tiresome process ?

Language Exercises

1. *Explain the meaning of the following words or phrases :*

   a) surroundings; b) a distinctively human characteristic;

   c) natural drives; d) organic structure;

   e) profound satisfaction; f) intentionally;

g) realization of his ideals.

2. *Complete the following sentences with reference to the passage :*

a) Not only does man adapt himself to his environment but he ....

b) Animals have a limited ability to deal with their surroundings, whereas man ....

c) We devote a large part of our practical energy so that......

d) Definite ideals and fixed purposes supply man with the motive power that ....

e) The universe is partly friendly to man and partly ....

f) The process of man's adaptation of himself to nature is both ....

3. a) *Pick out five adjectival clauses from the passage.*

b) *Construct five sentences containing adjectival clauses introduced by the following relative pronouns :*

whose; who; which; whom; that.

4. *Form sentences using the opposites of the following words :* practical; expand; natural; fixed;

applied (siences); external.

5 *Form the negative of the following adjectives by adding a prefix or a suffix (not all words are in the passage) :*

limited; human; definite; organic; agreeable; fortunate pleasant; regular; perfect; ordinary; hopeful; religious valuable; merciful; safe.

Composition

Write an essay of about 15 lines on one of the following :

a) Knowledge.

b) Friendship.

c) Social Change in Developing Countries.

Translation

The brown old seaman was very silent by custom. All day he walked round the bay or upon the cliffs, with a brass spy-glass; all the evening he sat in a corner of the sitting-room next the fire. Mostly he would not speak when spoken to; only look up sudden and fierce, and blow through his nose like a horn; and we and the people who came about our house soon learned to let him be. Every day, when he came back from his walk, he would ask if any seaman had gone by along the road. At first we thought it was the lack of company of his own kind that made him ask this question, but at last we began to see he did not desire to meet them.

10. THE ROAD TO HAPPINESS

If you look about you at the men and women whom you can call happy, you will see that they all have certain things in common. The most important of these things is an activity which at most times is enjoyable on its own account, and which, in addition, gradually builds up something that you are glad to see coming into existence. Women who take an instinctive pleasure in their children (which many women, especially educated women, do not) can get this kind of satisfaction out of bringing up a family. Artists and authors and men of science get happiness in this way if their own work seems good to them. But there are many humbler forms of the same kind of pleasure. Many men who spend their working life in the City devote their week-ends to *voluntary* and *unremunerated* toil in their gardens, and when the spring comes they experience all the joys of having created beauty.

It is impossible to be happy without activity, but it is also impossible to be happy if the activity is *excessive* or of a *repulsive* kind. Activity is agreeable when it is directed very obviously to a desired end and is not in itself contrary to *impulse*. One of the difficulties of our time is that, in a complex modern society, few of the things that have to be done have the naturalness of hunting. The consequence is that most people, in a technically advanced community, have to find their happiness outside the work by which they make their living. And if their work is *exhausting* their plea-

sures will tend to be passive. Watching a football match or going to the cinema leaves little satisfaction afterwards, and does not in any degree *gratify* creative impulses. The satisfaction of the players, who are active, is of quite a different order.

(Bertrand Russell. *Portraits from Memory and other Essays)*

Vocabulary

voluntary	:	done of one's own free will, without being compelled
unremunerated	:	without payment; without providing recompense for
excessive	:	too much; too great; extreme
repulsive	:	causing a feeling of disgust
impulse	:	tendency; inclination; impetus
exhausting	:	tiring out; draining one's strength
gratify	:	give pleasure or satisfaction to

Comprehension

1. What things have happy men in common ?
2. What activities are most enjoyable to you ?

3. When do artists and scientists feel happy ?

4. Mention some of the inferior forms of activity that may give pleasure to man.

5. When may activity be disagreeable ?

6. Where do most people find their happiness in a technically advanced society ? Why ?

Language Exercises

1. *Use each of the following words or phrases in a sentence to show its meaning :*

   a) on its own account — b) in addition
   c) come into existence — d) experience (v.)
   e) a desired end — f) consequence
   g) a different order.

2 *Notice the use of 'have to' in the sentence :*

'...most people, in a technically advanced community, *have to* find their happiness outside the work...'

'have to' = 'have got to' = must. It is used to express obligation, compulsion or necessity. The past tense form is 'had (got) to', e.g.

My bicycle broke down this morning, and I had to go to my school on foot.

Now complete the following sentences .

a) We have to .... every morning.

b) You have to .... before the examination.

c) They had to .... last year.

d) The servant has to .... at home.

e) I haven't got to go .... this evening.

f) I don't have to .... this afternoon.

g) .... has to be cleaned every week.

3. *Fill in the spaces with words from the passage :*

a) Talking to you about our old experiences is ....

b) The cost of living in Lebanon increases ....

c) Animals have .... dread of fire.

d) The project was carried out by .... workers.

e) I hate him because he behaves in a .... manner.

f) He makes his .... by teaching.

g) Artists and scientists make useful and .... work.

4. *Make the following sentences interrogative*

a) Happy men and women have certain things in common.

b) Women take an instinctive pleasure in their children.

c) Authors' work seems good to them.

d) Many working men devote their week-ends to voluntary toil.

e) We often direct our activity to a desired end.

f) Their pleasures will tend to be passive.

g) Watching the football match last week left little satisfaction in me.

5. *Punctuate the following sentences inserting capital letters where necessary :*

a) did you know the ending would turn out that way asked dr stark

b) the doctor asked her what other films she had seen lately.

c) her hair was white and stood up wildly on her head nevertheless i was struck by a singular neatness in her appearance

d) i cant understand it said mr fisher

e) can I speak to dr allen she said

f) i dont know what to do arthur the mother said.

Translation

Four thousands of years it has been the dream of engineers to utilize the vast power of the sun more directly. The problem interested Archimedes and it is said that two hundred years before Christ he concentrated the sun's rays with the aid of mirrors to form a beam that might burn the ships of a Roman fleet. This method of utilizing the sun's energy can be simply demonstrated in summer time by concentrating the rays with an ordinary simple lens. They will be sufficiently hot to light a fire.

11. WHAT IS GEOGRAPHY ?

Geography is *fundamentally* a description of the earth. In practice the science deals with the world, the *distribution* of things and people on the earth's surface, and the relationship of man to the varied environments and resources. Earth environments are complex and result from the *interaction* of such different factors and forces as rainfall, sunshine, growing season, *location*, land and water features, minerals, vegetation, soils, disease and animal life. It should be remembered, in *evaluating* the influence of these material factors upon man, that peoples may react differently to similar natural environments because of their culture, experience, natural *aptitude*, and other human elements. Man also often overcomes *handicaps* in his environment, and locally he may change some of the geographic conditions. Although it is frequently impossible to state or to recognize all the factors that have combined to produce observed results, they nevertheless exist.

Geography helps to explain the location of cities and industries, the *occupance* of the land and the *evolution* and expansion of nations. Originally geography dealt with place locations and facts— boundaries, physical features, climate, extent, trade and *statistical* information about continents, nations, states, and cities. Progress in geography during the last half century has been rapid, and the materials and matter now included in the subject have been greatly

broadened. Today many fields are drawn upon for their geographical implications, and knowledge has expanded concerning the factors that affect man's activities. Geography has become an *inclusive* and *acquisitive* science.

(Otis W. Freeman and H.F. Raup, *Essentials of Geography)*

Vocabulary

fundamentally	:	basically; essentially; primarily
distribution	:	spreading out (over a large area); division into parts.
interaction	:	acting on each other
location	:	position or place
evaluate	:	find out, decide, the amount or value of
aptitude	:	natural ability to acquire knowledge or skill
handicap	:	anything likely to lessen one's chance of success; hindrance
occupance	:	act, fact, period of occupying land
evolution	:	process of developing; gradual development
statistical	:	of facts shown in numbers

inclusive : including much

acquisitive : in the habit of acquiring; fond of acquiring (new ideas)

Comprehension

1. What aspects does geography deal with ?
2. What are some of the factors that affect earth environments ?
3. Why do people react differently to the same natural environments ?
4. What geographic conditions can man change in his local environment ?
5. What do you think the writer means by saying that 'Geography has become an inclusive and acquisitive science' ?

Language Exercises

1. *Use each of the following words or phrases in a sentence of your own :*

   a) in practice
   b) resources
   c) location
   d) material factors
   e) natural aptitude
   f) originally
   g) statistical information

2. *Pick out from the passage :*

a) three simple sentences

b) three compound sentences

c) two complex sentences

3. *State which type each of the clauses in italics is (Adverb, Adjective or Noun) :*

a) Geography deals with facts *which give statistical information about continents, nations and states.*

b) We should remember *that peoples may react differently to similar natural environments.*

c) Man is so *skilful that he can change some of his local geographic features.*

d) *Although it is frequently impossible to recognize all the factors,* they nevertheless exist.

e) The materials and matter now included in geography have been greatly broadened *because there has been rapid progress in the subject during the last half century.*

f) *That geography has become an inclusive science* cannot be denied.

4. *Fill in the spaces with suitable prepositions :*

a) We don't go .... the university .... Sundays.

b) They arrived .... Damascus .... seven o'clock.

c) I bought this book .... four pounds.

d) We went .... Tripoli .... car.

e) She has been waiting .... half an hour

f) It was difficult .... me to hear what they were talking ....

g) Aida was looking .... her brother .... the busy street.

h) Will you come .... me .... the cinema tonight ?

i) I heard a knock .... the door. I wondered who was calling .... us .... this late hour.

j) I sat listening .... the radio .... an hour or so .... supper.

5. *Give the direct words of the speaker in the following sentences adding the necessary punctuation :*

   a) Ahmad said that he was going to Cairo with his father.

   b) Amin told his brother that he would play football on Friday.

   c) Fatma said that she hoped it wouldn't rain.

   d) Hala asked her mother if she might have another piece of cake.

e) Hala's mother told her not to eat all the cake.

f) The farmer asked the visitors not to leave the gate open.

g) Shakir's father told him not to climb that tree in his new trousers.

h) The teacher told Fathia to do some exercises everyday if she wanted to pass her examination.

Translation

A series of TV classes for mentally-handicapped children, which began in April this year, is arousing nationwide interest among educators in Japan. The classes are intended for children above primary school age and are aimed at stimulating the desire to study by training them to observe their environment.

The programmes respond to a growing need in this field of education. According to a survey made in 1963 by the Japanese Ministry of Education, there were 788,400 mentally-handicapped children aged 6 to 15 in Japan. Statistics showed that only 7.24 per cent of them were attending special schools or classes, although 92 per cent were considered capable of benefiting from such education. Attendance, however, is rising and, during the next 10 years, 1,000 special classes are to be created for mentally-handicapped boys and girls.

12. HERODOTUS AS EXPLORER OF THE OLD CONTINENT

Herodotus has been called the father of history; but he might equally well be called the father of geography. He offered his *contemporaries* of the mid fifth century a picture of the whole barbarian world, the word 'barbarian' being taken merely in the sense of 'foreign', in the sense in which the Greeks used to say that the swallow 'speaks barbarian'.He presented his readers with the old continent, the known, the unknown and the sometimes imaginary, the three old continents. He does not know why three are counted, because, as he says, the earth is one. 'Besides,' he remarks, 'I cannot understand why three different names have been given to the earth, which is one.' These names are Europe, Asia and Libya, meaning Africa. The observation was to remain accurate until A.D. 1492.

The earth is both single and *diverse*, peopled with races and nations which, governed by the same elementary needs, satisfy these needs by an infinite variety of different customs. Herodotus' fundamental aim was in the first place to relate the great *exploits* of the Persian wars. These took place about the time of his birth (he was born towards 480 B.C.) and occupied almost exactly the first half of the fifth century. For young Greece they were a *decisive ordeal*. The Greeks overcame the ordeal, fighting the invader as one would struggle against the tide, fighting often one

against ten and thus *safeguarding* that fierce love of independence which, according to Herodotus, distinguished the Greeks from all other peoples and made them free citizens. Herodotus was not mistaken in distinguishing the Greeks from the 'barbarian' world by this feature. They wished to remain free and that is why, under the different conditions of a terrifying *numerical inferiority* and of the chronic internal divisions that set each city in opposition to the others, and, inside each city, aristocrats in opposition to democrats, they won the victory. It was their *ineradicable* love of liberty that enabled them to *prevail*. Herodotus says so clearly; and that is why he loved his people.

(André Bonnard, *Greek Civilization*)

Vocabulary

contemporary (n.) : person belonging to the same time

diverse : of different kinds; quite unlike in quality or character

exploit : bold or adventurous act; brilliant achievement

decisive : having a decided or definite outcome or result

ordeal : any severe test of character or endurance

safeguard (v.) : protect, guard (against)

numerical : of numbers

inferiority	:	state of being lower in rank, social position, importance, quality, etc.
ineradicable	:	that cannot be rooted out; firmly and deeply rooted.
prevail	:	gain the victory (over); fight successfully (against)

Comprehension

1. Why may Herodotus be called the father of geography ?
2. Why did he object to the division of the old world into three continents ?
3. What does the writer mean by the sentence : 'The earth is both single and diverse' ?
4. What was Herodotus' original aim ?
5. What feature distinguished the Greeks from all other peoples ?
6. What were the difficulties confronting the Greeks during their war with the Persians.

Language Exercises

1. *Use each of the following words or phrases in a sentence :*

a) contemporaries
b) in the sense of
c) observation
d) an infinite variety
e) take place
f) struggle against the tide
g) internal divisions

2. *Fill in the spaces with words from the passage :*

a) Ghost stories are unreal; they are ....

b) A scientist should be .... in his work.

c) Children at .... schools are taught .... arithmetic.

d) He .... to his daughter some amusing stories about his old servant.

e) Several African colonies have been given ....

f) The Arabs will fight a .... battle with Israel.

g) The enemy won the victory owing to their .... superiority.

3. *Construct seven sentences each containing an adverbial clause introduced by one of the following conjunctions, and name the kind of adverbial clause it contains :*

as soon as; although; unless; so that;

after; because; so ... that.

4. ***A 'historian is a person who knows a lot about history What are the following ?***

a) a geologist

b) a biologist

c) a meteorologist

d) a physicist

e) an astrologer

f) an astronomer

5. ***Observe the inverted position of the verb in this sentence :***

Not only has Herodotus been called the father of history, but he might also be called the father of geography.

Now write the following sentences again beginning each one with the words in italics :

a) He has *not only* read this story before, but he has also seen it as a film.

b) I realized the truth of what he had said *only then.*

c) I will *never* have confidence in him again.

d) We *seldom* find taxi drivers that respect the traffic code.

e) I had hardly finished my examination when visitors arrived from Damascus.

f) She is *not only* the most intelligent girl in the class but also the most hard-working.

g) He *little* realizes the situation he is in.

Translation

Translate into Arabic :

The Ancient Egyptians lived in compact villages, towns, and cities, in which the buildings were aligned on streets. They built stately palaces and temples of stone masonry, but the bulk of the population inhabited rectangular dwellings with walls of sun-dried brick and flat roofs. These commonly had two stories, sometimes more, and faced on a courtyard, of which walls often formed one or more sides. Settlements extended thickly along the banks and on the delta of the Nile River over the lower 600 miles of its course. The population of ancient Egypt has been variously estimated at between 2 and 7 million people.

13. JAMAL AL-DIN AL-AFGHANI

Al-Afghani first came to Egypt in 1869, on his way to theOttoman capital, but remained only forty days. Later he returned to Egypt, staying there from 1871 to 1879, when he was *banished* by Ismail, whose *despotic* rule and Europeanization policy were the *target* of Al-Afghani's sharp criticism. Although Al-Afghani left few writings, his liberal ideas, probably more than anything else, *stirred* the conscience of the Muslims in his time. His intention was to lift up the Muslims' *morale* by constantly telling them that they were intelligent and able to manage their own affairs and live as a respected and civilized nation. He thought that the Muslims had lost their pride in their *heritage* and culture, and that they should do something to *revitalize* themselves. At his quarters near Al-Azhar, Al-Afghani lectured on a variety of subjects with great courage and *eloquence*, but the subject which he loved to discuss continuously was the art of writing and speaking Arabic. He believed that before fighting for their rights, the Muslims should master the secrets of the language of the Koran. He was always surrounded by men of letters, poets, grammarians, and journalists, as well as people from other walks of life. To his *disciples* and to the majority of the people of his time, Al-Afghani was not only a reformer and a philosopher, but above all the 'Sage of the East'. No words could express the influence of Jamal Al-Din Al-Afghani on the intellectual life in Egypt so truthfully and precisely as those of the famous

Egyptian poet Hafiz Ibrahim. He said

« The influence of Jamal Al-Din was reflected in noble souls, and his words were quickly picked up by attentive ears ... He, may God have mercy on him, left Egypt without leaving us a book or writings from which we could learn. But he left us heads to think and *generate* ideas... He left the world as did Socrates without leaving a volume of his writing. And if it were not for Muhammad Abduh, the man of the Afghan would not have been known; likewise; if it were not for Plato, the chief of the Greek philosophers would not have been remembered. »

(M.I. Moosa, *The Development of Modern Arabic Fiction)*

Vocabulary

banish	:	send away, esp. out of the country, as a punishment
despotic	:	of or like a tyrant
target	:	thing, plan etc., against which criticism is directed
stir	:	cause to move
morale	:	state of discipline and spirit (in an army, a nation, etc.)
heritage	·	that which has been or may be inherited
revitalize	:	refill with vitality; put again vigour into

eloquence		skilful use of language to persuade or to appeal to the feelings; fluent speaking
disciple	:	follower of any leader of religious thought, art, learning, etc
sage	:	wise man; man who is believed to be wise
generate	:	cause to exist or occur; produce

Comprehension

1. **Why did Al-Afghani criticise Ismail Pasha ?**
2. **What was the effect of Al-Afghani's teachings on the Muslims ?**
3. **How did he raise the Muslim's moral spirit ?**
4. **How should the Muslims look upon their heritage and culture, in Al-Afghani's opinion ?**
5. **What was al-Afghani's favourite subject in his lectures ?**
6. **Do you consider Al-Afghani as a reformer or a philosopher ? Why ?**

Composition

Write about ten lines on « New Attitudes in the Arab Countries

Language Exercises

1. *Use each of the following words or phrases in a sentence to show its meaning :*

   a) despotic rule;
   b) liberal ideas;
   c) intention;
   d) lose one's pride in;
   e) men of letters;
   f) precisely.

2. *Re-write the following sentences changing the phrases in italics into clauses and vice versa :*

   a) Al-Afghani first came to Egypt in 1869, *on his way to the Ottoman capital.*

   b) *After he had returned to Egypt* he was badly treated by Ismail.

   c) *Although Al-Afghani left few writings,* his liberal ideas stirred the conscience of the Muslims.

   d) *His intention* was to lift up the Muslim's morale.

   e) *What he thought* was that the Muslims had lost their pride in their heritage and culture.

   f) At his quarters *near Al-Azhar,* Al-Afghani used to give lectures on a variety of subjects.

   g) *If it were not for Muhammad Abduh,* Al-Afghani would not have been known.

3. ***Form nouns from the following words :***

banish; liberal; probable; intelligent; able;

manage; civilized; express; famous; reflect.

4. ***Form adjectives from the following words and use each adjective in a sentence :***

policy; pride; variety; culture;

eloquence; philosophy; mercy.

5. ***Correct the verbs between brackets :***

a) Al-Afghani first (visit) Egypt in 1869, and later he (come) back in 1871.

b) We (not visit) Syria since last November.

c) You (see) my Grammar Book ? I (lose) it.

d) When water (boil) the liquid (change) to vapour that (be called) steam.

e) She never (see) Mount Lebanon. She (want) to go last year but she (have) no money.

f) While I (walk) through the park with my sister last night, a man (snatch) her bag from her hand and (run) away. I (can) not run after him because it (be) too dark to leave her alone. The police (not catch) the thief yet.

Translation

Translate into Arabic

A wide range of crops is grown in the tropics which cannot be produced elsewhere. It was the demand for such products rather than the search for gold and treasure which inspired the voyages of early navigators and which led them to establish trading posts and plantation industries in many countries. With the passage of time the demand for tropical agricultural products greatly expanded and is still increasing.

While in many tropical countries there are important mineral and forest resources and also great possibilities for industrial development, progress and prosperity in most regions is bound up with the development and improvement of agriculture.

14. LITERATURE AND REALITY

André Maurois, the French author who is read and loved by a public far beyond his native country, points to the great *contribution* made by the literary arts to the life of man, and *demonstrates* how the great authors, poets and *playwrights* have provided substance for the imagination, order for the mind, and a model for life. In this text which was among the last words he wrote in his long and productive life André Maurois says :

• ... The *superiority* of literature over reality lies in the fact that a work of art allows what real life almost always forbids, that is, objective *contemplation*. True, we men and women of this *frenzied* age have, like the heroes of our novels, lived through war and peace; we have experienced love, jealousy and pity; but in what conditions ? *Doomed* to immediate action, a prey to anger, fear or anxiety, we have lived our life without really understanding it. We have been constantly *goaded* on by the necessity for choice or action ...

• ... The classical theatre of the ancients *stirred* the emotions of all the citizens of Athens or Rome Everyone understood, everyone recognized himself Great literature *purified* men and made them, I believe, better Literature makes *intelligible* for us emotions which are not understood in real life

• ... We spend our whole lives alongside parents, children, husbands or wives whom we scarcely know. Sometimes we imagine we do know them and suddenly their behaviour in a crisis *reveals* that our judgement of them was completely mistaken. We do not even know ourselves.

• .. Reality is *shrouded* in mist and *eludes* our grasp. I turn to analyse the reflection of some emotion on a well-loved face, but already that reflection has vanished like a *ripple* on the waters. Our own emotions are as changing as an April sky. But a well-constructed novel offers us characters who, though sometimes mysterious, are nevertheless always more intelligible than those of the real world, because they have been created by the mind of a man. •

(D'Arcy Hayman, *The Arts and Man*)

Vocabulary

contribution	:	act of joining with others in giving (help, money, etc. to a common cause); act of giving (ideas, suggestions, etc.)
demonstrate	:	show clearly by giving proof(s) or example(s)
playwright	:	writer of plays, dramatist
superiority	:	state of being better than
contemplation	:	deep thought

frenzied	:	driven to violent excitement; wildly excited
doomed	:	condemned to some fate, to do sth.
goad	:	urge: drive forward
stir	:	excite; cause to move
purify	:	make pure; cleanse
intelligible	:	that can be easily understood; clear to the mind
reveal	:	display; allow or cause to be seen
shrouded	:	hidden; covered; wrapped
elude	:	escape capture by; avoid
ripple	:	(sound of) small movement(s) on the surface of water, etc.

Comprehension

1. Why is literature superior to reality ?
2. How, in the writer's opinion, do we live our life ?
3. What is great literature characterized by ?
4. What does a well-constructed novel provide us with ?
5. State, in your own words, the contribution made by the literary arts to the life of man.

Language Exercises

Use each of the following words or phrases in a sentence of your own :

a) provide substance for the imagination;

b) productive life; c) objective; d) frenzied age;

e) prey to anger; f) stir the emotions;

g) intelligible.

2. *Fill in the spaces with words from the passage :*

a) The .... are requested not to leave litter in the park.

b) Do you consider .... to the refugees funds a duty or a pleasure ?

c) Arthur Miller is a well-known American ....

d) He sat in the arbour deep in ....

e) He keeps far from the people in order to .... observation.

f) The chief man in a poem, story or play is called a .....

g) The orator tried to appeal to our .... rather than to our reason.

h) Certain plants are put in factories to   the air.

3 *Observe the use of 'scarcely' in the following sentence in the passage :*

We spend our whole lives alongside parents .... whom we scarcely know.

'scarcely' here is a negative word, therefore the auxiliary 'do' and the negative particle 'not' are not used with it.

Now construct six similar sentences using :

never; hardly; scarcely.

4. *With reference to the passage write questions to which the following might be answers :*

a) No, he's French.

b) No, he's dead.

c) Love, jealousy and pity

d) Of all the citizens of Athens.

e) Sometimes.

f) Like a ripple on the waters.

g) Offers us characters more intelligible than those of the real world.

5. *Give the opposite of the following words and use each opposite in a sentence :*

superiority; forbid; objective;

classical; intelligible; reveal; vanish.

Précis

Summarize the last two paragraphs in the passage in not more than 35 words.

Translation

Translate into Arabic

The ancient theatre was great because it was inspired by religion. The theatre offered another realm of religious experience in terms of dramatic art. There are all sorts of theatre today, as there are all sorts of literature. Theatre has become very powerful in its influence on society. The theatre has always a social function, whether its apparent purpose be religious, artistic, educational or merely commercial. Its social function is to unite people in a shared experience. The audience is as much a part of theatre as are the play, actors, singers, musicians, dancers and a place in which to foregather and share the performance. Theatre and society are firmly wedded.

15. THE NOVEL

What is it that interests us in a novel ? The most obvious answer is 'the story'. But do we always know exactly what we mean when we talk about 'enjoying the story' ? What *precisely* is it that we enjoy ?

A story, we all know, is made up of a series of events, events arranged in such a way that there seems to be a natural rightness in the fact that the one comes just where it does after the other. This does not necessarily mean that we may not be *intensely* surprised, or even shocked, by 'the way things turn out.' Indeed, the *capacity* to surprise by some unlooked for twist in the narrative has for centuries been among the imaginative writer's most powerful resources. But, however defeated our expectations may be, however strongly we may feel that such-and-such a turn of events has not been 'fair' to the characters involved, we will always end by being convinced, when we read a good novel, that 'things had to be like that'.

It is common to say of a novelist that he 'tells a good story'. Yet not everyone who praises a writer in that way knows quite what he is praising him for. To say that a novelist tells a good story, is, fundamentally, to record that one has been interested, *stimulated*, or excited, by certain things that the writer has set down on paper. This may seem stupidly elementary, but it is often

forgotten. Admittedly, the novelist will probably first *conceive* his story, his 'plot', in terms which are quite independent of the words in which it will *eventually* be told to the reader. That does not matter. It only matters that the plot, whatever *modifications* it may have undergone in the writer's mind before the finished novel *emerges*, is conveyed to the reader because it has been cast into the form of patterns of words which the reader sees before him on the page. The only idea that the reader can obtain of a novel's plot is the one he gains from the words in which the book is written. Even if the novelist has indeed founded his plot closely upon something that has actually happened, as in the case of certain historical novels, the reader still has no way of getting at that plot except through the words the writer has used. The writer, if he is a good one, will thus always be in complete control.

(R. Mayhead, *Understanding Literature)*

Vocabulary

precisely	:	exactly
intensely	:	greatly; violently; vehemently
capacity	:	ability
stimulate		excite; rouse; quicken thought or feeling
conceive	:	form (an idea, plan, etc.) in the mind
eventually	:	in the end

modification	:	change, alteration
emerge	:	appear; become known

Comprehension

1. From your reading of the passage what do you understand by 'plot' ?
2. What do we mean when we say that a writer 'tells a good story' ?
3. Do you think that a good story should be 'real to life' ? Give reasons.
4. What do you think of detective stories ? Do they often give a true picture of life ?
5. What does the writer mean by the last sentence in the passage ?

Language Exercises

1. *Explain the meaning of the following phrases :*

   a) made up of a series of events;

   b) the way things turn out;

   c) some unlooked for twist in the narrative;

d) powerful resources;

e) our expectations were defeated;

f) it has undergone many modifications

2. *Change the following simple sentences into complex ones and* ***vice versa*** *:*

a) A story is made up of a series of events arranged in an organic way.

b) When we talk about 'enjoying the story' we may differ among ourselves.

c) The ability to surprise the reader is one of the good qualities of an imaginative writer.

d) Although our expectations may be defeated we may be convinced when we read a good novel.

e) A person who praises a novelist in that way does not always know why he is praising him.

f) The only idea obtained by the reader is the one introduced in the book.

3. *Notice the structure of the phrasal verbs*

'made up, 'turn out' and 'set down. Each verb consists of a verb + an adverbial particle. It has an idiomatic meaning, i.e. we cannot deduce the meaning from the component parts of

the verb. This is a common feature in English. Any good dictionary will list such combinations under the verb.

Now use each of the following verbs in a sentence to show its meaning :

take off; take after; give in;

put up with; look up; keen on;

put on; get up; come across; call on.

4. *Give nouns from the following words :*

enjoy; arrange; convince; excite; admit;

necessary; imaginary; strong; stupid; probable.

5. *Use each of the following adverbs in a sentence of your own :*

precisely; naturally; intensely; fundamentally;

eventually; closely; actually; completely.

Précis

Summarize the second paragraph in the passage in not more than one-third of its length.

Translation

Translate into Arabic

In my teens I discovered the novel as a form in its own right : a story told by a single person and directed this way or that according to the writer's temperament or mood. In those days I read all that came my way, concerned at first only to find the excitement; but later to discover the means of imitation. From being a reader I had quite unconsciously reached the stage where I might myself become a writer. But there followed a long gap in my reading and in my conscious preparation for writing.

16. A VOYAGE TO BROBDINGNAG

On the 16th day of June, 1703, a boy on the top-mast discovered land. On the 17th we came in full view of a great island or continent (for we knew not whether) on the south side *whereof* was a small neck of land *jutting* out into the sea, and a *creek* too *shallow* to hold a ship of above one hundred tons. We cast *anchor* within a *league* of this creek, and our Captain sent a dozen of his men well armed in the long-boat, with vessels for water if any could be found. I desired his leave to go with them, that I might see the country, and make what discoveries I could. When we came to land we saw no river or spring, nor any sign of inhabitants. Our men therefore wandered on the shore to find out some fresh water near the sea, and I walked alone about a mile on the other side, where I observed the country all *barren* and rocky. I now began to be weary, and seeing nothing to entertain my curiosity, I returned gently down towards the creek; and the sea being full in my view, I saw our men already got into the boat, and rowing for life to the ship. I was going to *hollow* after them, although it had been to little purpose, when I observed a huge creature walking after them in the sea, as fast as he could : he waded not much deeper than his knees, and took *prodigious strides* : but our men had the start of him half a league, and the sea *thereabouts* being full of sharp-pointed rocks, the monster was not able to overtake the boat. This I was afterwards told, for I dared not stay to see the

issue of that adventure; but ran as fast as I could the way I first went, and then climbed up a steep hill, which gave me some prospect of the country. I found it fully cultivated; but that which first surprised me was the length of the grass, which in those grounds that seemed to be kept for hay, was about twenty foot high.

(J. Swift, *Gulliver's Travels)*

Vocabulary

whereof	:	(old use) of which
jut out	:	stand out; project out
creek	:	narrow inlet of water on the sea-shore or in a river-bank.
shallow	:	of little depth
anchor	:	heavy piece of iron used for keeping a ship fast to the sea bottom
league	:	(old) measure of distance (about three miles)
barren	:	(of land) not good enough to produce crops
hollow (v.)	:	shout
prodigious	:	enormous; amazing; abnormal
stride	:	(distance covered in) one long step

thereabouts : near that place

issue result; outcome, consequence

Comprehension

1. How was land discovered ? Did the sailors realize the nature of the land at first ?
2. Where did they cast anchor ?
3. Why did the captain send the men ashore ?
4. How was the country that the writer visited ?
5. Why did the sailors get into the boat quickly ?
6. What unusual things did the writer observe in this country ?

Language Exercises

1. Use each of the following words or phrases in a sentence :

a) In full view of
b) cast anchor
c) creek
d) inhabitants
e) barren
f) curiosity
g) overtake

2. *Rewrite the following sentences as indicated between brackets :*

a) A boy on the top-mast discovered land. (Begin the sentence with 'land')

b) On the sea-shore there was a creek too shallow to hold a ship of above one hundred tons. (Use 'so ... that')

c) Our men wandered on the shore to find out some fresh water near the sea. (Use 'so that')

d) Seeing nothing to entertain my curiosity, I returned gently down towards the creek. (Change into a complex sentence)

e) I observed a huge creature *walking after them in the sea.* (Change the phrase in italics into a clause)

f) This I was afterwards told. (Begin the sentence with 'somebody')

3. *Use the following words as :*

a) nouns b) verbs

land; cast; arm; leave; view; start; spring.

Add to the list of such words.

4. *Complete the following sentences with reference to the passage :*

a) When we discovered land we did not know whether

b) A big ship cannot sail in the creek because

c) If any water could be found on the shore ....

d) Although I walked for a mile in the country ....

e) The monster was so huge that ....

f) The monster was unable to overtake the boat as ....

g) What surprised me most in the country was ....

Composition

Write a short essay on one of the following :

1. Tourism.
2. International Exhibitions.
3. The Space Age.

Translation

Translate into Arabic

From the time of Man's earliest development, Nature has

always been his prime study. In the hard school of life he was forced by his daily needs to learn the ways of the creatures upon which he preyed, to discover which plants might be eaten with safety, and to track out the supplies of water, which was an even greater essential than food.

Nature had not been particularly kind to him physically. He lacked many of the defensive or offensive means of other animals. But he had two supreme gifts which in the end were to outweigh all the others : a larger and more agile brain, and a thumb and four fingers which eventually enabled him not only to fashion and use tools and weapons but also to make innumerable things for his greater comfort.

PART II

LITERARY READINGS

1. A ONE-ACT PLAY

THE MONKEY'S PAW

Dramatized by LOUIS N. PARKER [1]

THE MONKEY'S PAW

CHARACTERS

MR WHITE

MRS WHITE

HERBERT

SERGEANT-MAJOR MORRIS

MR SAMPSON

SCENE : *The living-room of an old-fashioned cottage on the outskirts of Fulbam. Set corner-wise in the left angle at the back a deep window; further front, L., three or four steps lead up to a door. Further forward a dresser, with plates, glasses, etc. R.C. at back an alcove with the street door fully visible. On the inside of the street door, a wire letter-box. On the right a cupboard, then a fireplace. In the centre a round table. Against the wall. L. back, an old-fashioned piano. A comfortable armchair each side of the fireplace. Other chairs. On the man-*

1) This play was originally written as a short story by W.W. Jacobs.

telpiece a clock, old china figures, etc. An air of comfort pervades the room.

I

At the rise of the curtain, MRS WHITE, *a pleasant-looking old woman, is seated in the armchair below the fire, attending to a kettle which is steaming on the fire, and keeping a laughing eye on* MR WHITE *and* HERBERT. *These two are seated at the right angle of the table nearest the fire with a chessboard between them.* MR WHITE *is evidently losing. His hair is ruffruffled; his spectacles are high up on his forehead.* HERBERT, *a fine young fellow, is looking with satisfaction at the move he has just made.* MR WHITE *makes several attempts to move, but thinks better of them. There is a shaded lamp on the table. The door is tightly shut. The curtains of the window are drawn; but every now and then the wind is heard whistling outside.*

MR WHITE [*moving at last, and triumphant*]. There, Herbert, my boy ! Got you, I think.

HERBERT. Oh, you're a deep 'un, Dad, aren't you ?

MRS WHITE. Mean to say he's beaten you at last ?

HERBERT. Lor, no ! Why, he's overlooked——

MR WHITE [*very excited*]. I see it ! Lemme have that back !

HERBERT. Not much. Rules of the game !

MRS WHITE [*disgusted*]. I don't hold with them scientific rules. You turn what ought to be an innocent relaxation——

MRS WHITE. Don't talk so much, Father. You put him off——

HERBERT [*laughing*]. Not he !

MR WHITE [*trying to distract his attention*] Hark at the wind.

HERBERT [*dryly*]. Ah ! I'm listening. Check.

MR WHITE [*still trying to distract him*]. I should hardly think Sergeant-major Morris'd come to-night.

HERBERT. Mate. [*Rises, goes up L.*

MR WHITE [*with an outbreak of disgust and sweeping the chessmen off the board*]. That's the worst of living so far out. Your friends can't come for a quiet chat, and you *addle* your brains over a confounded——

HERBERT. Now, Father ! Morris'll turn up all right.

MR WHITE [*still in a temper*]. Lovers' Lane, Fulham ! Ho ! of all the beastly, *slushy*, out-o'-the-way places to live in —— ! Pathway's a bog, and the road's a *torrent*. [*To* MRS WHITE, *who has risen, and is at his side*] What's the County Council thinking of, that's what I want to know ? Because this is the only house in the road it doesn't matter if nobody can get near it, I s'pose.

MRS WHITE. Never mind, dear. Perhaps you'll win to-morrow. [*She moves to back of table.*

MR WHITE. Perhaps I'll—perhaps I'll—— What d'you mean ?

[*Bursts out laughing.*] There ! You always know what's going on inside o' me, don't you, Mother ?

MRS WHITE. Ought to, after thirty years, John.

[*She goes to dresser, and busies herself wiping tumblers on tray there. He rises, goes to fireplace and lights pipe.*

HERBERT [*down C.*]. And it's not such a bad place, Dad, after all. One of the few old-fashioned houses left near London. None o' your *stucco* villas. Homelike, I call it. And so do you, or you wouldn't ha' bought it. [*Rolls a cigarette.*

MR WHITE [*R., growling*]. Nice job I made o'that, too ! With two hundred pounds owin' on it.

HERBERT [*on back of chair, C.*]. Why, I shall work that off in no time, Dad. Matter o' three years, with the rise promised me.

MR WHITE. If you don't get married.

HERBERT. Not me. Not that sort.

MRS WHITE. I wish you would, Herbert. A good, steady lad——

[*She brings the tray with a bottle of whisky, glasses, a lemon, spoons, buns, and a knife to the table.*

HERBERT. Lot's o' time, Mother. Sufficient for the day— as the sayin' goes. Just now my dynamos don't leave me any time for love-making. Jealous they are, I tell you !

MR WHITE [*chuckling*]. I lay awake o' nights often, and think : If Herbert took a nap, and let his what-d'you-call-ums— dynamos, run down, all Fulham would be in darkness. Lord ! what a joke !

[*Gets R. C.*

HERBERT. Joke ! And me with the *sack* ! Pretty idea of a joke you've got, I don't think. [*Knock at outer door*

MRS WHITE. Hark ! [*Knock repeated, louder.*

MR WHITE [*going towards door*]. That's him. That's the Sergeant-major. [*He unlocks door, back.*

HERBERT [*removes chessboard*]. Wonder what *yarn* he's got for us to-night. [*Places chessboard on piano.*

MRS WHITE [*goes up right, busies herself putting the other armchair nearer fire, etc.*]. Don't let the door slam, John !

[MR WHITE *opens the door a little, struggling with it.* · *Wind.* SERGEANT-MAJOR MORRIS, *a veteran with a distinct military appearance—left arm gone—dressed as a commissionaire, is seen to enter.* MR WHITE *helps him off with his coat, which he hangs up in the outer hall.*

MR WHITE [*at the door*]. Slip in quick ! It's as much as I can do to hold it against the wind.

SERGEANT. Awful ! Awful ! [*Busy taking off his cloak, etc.*] And a mile up the road—by the *cemetery*—it's worse. Enough to blow the hair off your head.

MR WHITE. Give me your stick.

SERGEANT. If 'twasn't I knew what a welcome I'd get——

MR WHITE [*preceding him into the room*]. Sergeant-major Morris !

MRS WHITE. Tut ! tut ! So cold you must be ! Come to the fire; do'ee, now.

SERGEANT. How are you, ma'am ? [*To* HERBERT] How's yourself, laddie ? Not on duty yet, eh ? Day-week, eh ?

HERBERT [*C.*]. No, sir. Night-week. But there's half an hour yet.

SERGEANT [*sitting in the armchair above the fire, which* MRS WHITE *is motioning him towards*].

[MR WHITE *mixes grog for* MORRIS.

Thank'ee kindly, ma'am. That's good—hah ! That's a sight better than the trenches at Chitral. That's better than settin' in a puddle with the rain pourin' down in buckets, and the natives takin' pot-shots at you.

MRS WHITE. Didn't you have any umbrellas ?

[*Corner below fire, kneels before it, stirs it, etc.*

SERGEANT. Umbrella—— ? Ho ! ho ! That's good ! Eh, White ? That's good. Did ye hear what she said ? Umbrellas ! — *And goloshes ! and* hot-water bottles !—Ho, yes ! No offence, ma'am, but it's easy to see you was never a soldier.

HERBERT [*rather hurt*]. Mother spoke out o' kindness, sir.

SERGEANT. And well I know it; and no offence intended. No ma'am, 'ardship, 'ardship is the soldier's lot. Starvation, fever, and get yourself shot. That's a bit o' my own.

MRS WHITE. You don't look to've taken much harm— except—

[*Indicates his empty sleeve. She takes kettle to table, then returns to fire.*

SERGEANT [*showing a medal hidden under his coat*]. And that I got this for. No, ma'am. Tough. Thomas Morris is tough.

[MR WHITE *is holding a glass of grog under the* SERGEANT's *nose.*

And sober. What's this now ?

MR WHITE. Put your nose in it; you'll see.

SERGEANT. Whisky ? And hot ? And sugar ? And a slice o' lemon ? No. I said I'd never—but seein' the sort o' night—— Well ! [*Waving the glass at them*] Here's another thousand a year !

MR WHITE [*sits R. of table, also with a glass*]. Same to you and many of 'em.

SERGEANT [*to* HERBERT, *who has no glass*]. What ? Not you ?

HERBERT [*laughing and sitting across chair, C.*]. Oh ! 'tisn't for want of being sociable. But my work doesn't go with it. Not if 'twas ever so little. I've got to keep a cool head, a steady eye, and a still hand. The fly-wheel might *gobble* me up.

MRS WHITE. Don't, Herbert. [*Sits in armchair below fire.*

HERBERT [*laughing*]. No fear, Mother.

SERGEANT. Ah ! you electricians !—Sort o' magicians, you are. Light ! says you—and light it is. And, power ! says you—and the trams go whizzin'. And, knowledge ! says you—and words go

'ummin' to the ends o' the world. It fair beats me—and I've seen a bit in my time, too.

HERBERT [*nudges his father*]. Your Indian magic ? All a *fake*, governor. The fakir's fake.

SERGEANT. Fake, you call it ? I tell you, I've *seen* it.

HERBERT [*nudging his father with his foot*]. Oh, come, now ! such as what ? Come, now !

SERGEANT. I've seen a cove with no more clothes on than a baby, [*to* MRS WHITE] if you know what I mean—take an empty basket—empty, mind !—as empty as—as this here glass——

MR WHITE. Hand it over, Morris.

[*Hands it to* HERBERT, *who goes quickly behind table and fills it.*

SERGEANT. Which was not my intentions, but used for illustration.

HERBERT [*while mixing*]. Oh, *I've* seen the basket trick; and I've read how it was done. Why, I could do it myself, with a bit o' practice. *Ladle* out something stronger.

[HERBERT *brings him the glass.*

SERGEANT. Stronger ?—what do you say to an old fakir *chucking* a rope up in the air—in the *air*, mind you !—and swarming up it, same as if it was 'ooked on—vanishing clean out of sight ? —I've seen that.

[HERBERT *goes to table, plunges a knife into a bun and*

offers it to the SERGEANT *with exaggerated politeness.*

SERGEANT [*eyeing it with disgust*]. Bun—— ? What for ?

HERBERT. That yarn takes it. [MR *and* MRS WHITE *delighted.*

SERGEANT. Mean to say you doubt my word ?

MRS WHITE. No, no ! He's only taking you off.—You shouldn't, Herbert.

MR WHITE. Herbert always was one for a bit o' fun !

[HERBERT *puts bun back on table, comes round in front, and moving the chair out of the way, sits cross-legged on the floor at his father's side.*

SERGEANT. But it's true. Why, if I chose, I could tell you things—— But there ! you don't get any more yarns out o' *me*.

MR WHITE. Nonsense, old friend. [*Puts down his glass.*] You're not going to get *shirty* about a bit o' fun. [*Moves his chair nearer* MORRIS's.] What was that you started telling me the other day about a monkey's paw, or something ?

[*Nudges* HERBERT, *and winks at* MRS WHITE.

SERGEANT [*gravely*]. Nothing. Leastways, nothing worth hearing.

MRS WHITE [*with astonished curiosity*]. Monkey's *paw*—— ?

MR WHITE. Ah—you was tellin' me——

SERGEANT. Nothing. Don't go on about it. [*Puts his empty glass to his lips—then stares at it.*] *What ?* Empty again ? There ! When I begin thinkin' o' the paw, it makes me that absent-minded—

MR WHITE [*rises and fills glass*]. You said you always carried it on you.

SERGEANT. So I do, for fear o' what might happen. [*Sunk in thought*] Ah !—ay !

MR WHITE [*handing him his glass refilled*]. There.

[*Sits again in same chair.*

MRS WHITE, *What's it for ?*

SERGEANT. You wouldn't believe me, if I was to tell you.

HERBERT. *I* will, every word.

SERGEANT. Magic, then !—Don't you laugh !

HERBERT. I'm not. Got it on you now ?

SERGEANT. Of course.

HERBERT. Let's see it.

[*Seeing the* SERGEANT *embarrassed with his glass,* MRS WHITE *rises, takes it from him, places it on mantelpiece and remains standing.*

SERGEANT. Oh, it's nothing to look at. [*Hunting in his pocket*] Just an ordinary—little paw—dried to a mummy. [*Produces it and holds it towards* MRS WHITE.] Here.

MRS WHITE [*who has leant forward eagerly to see it, starts back with a little cry of disgust*]. Oh !

HERBERT. Give us a look. [MORRIS *passes the paw to* MR WHITE, *from whom* HERBERT *takes it.*] Why, it's all dried up !

SERGEANT. I said so. [*Wind.*

MRS WHITE [*with a slight shudder*]. Hark at the wind !
[*Sits again in her old place.*

MR WHITE [*taking the paw from HERBERT*]. And what might there be special about it ?

SERGEANT [*impressively*]. That paw has had a *spell* put upon it !

MR WHITE. No ?

[*In great alarm he thrusts the paw back into* MORRIS's *hand.*

SERGEANT [*pensively, holding the paw in the palm of his hand*]. Ah ! By an old fakir. He was a very holy man. He'd sat all doubled up in one spot, goin' on for fifteen year; thinkin' o' things. And he wanted to show that fate ruled people. That everything was cut and dried from the beginning, as you might say. That there was no gettin' away from it. And that, if you tried to, you caught it hot. [*Pauses solemnly.*] So he put a spell on this bit of a paw. It might ha' been anything else, but he took the first thing that came handy. Ah ! He put a spell on it, and made it so that three people [*looking at them and with deep meaning*] could each have three wishes.

[*All but MRS* WHITE *laugh rather nervously.*

MRS WHITE. Ssh ! Don't !

SERGEANT [*more gravely*]. But—— ! But, mark you, though the wishes were granted, those three people would have cause to wish they *hadn't been.*

MR WHITE. But how *could* the wishes be granted ?

SERGEANT. He didn't say. It would all happen so natural, you might think it a *coincidence* if so disposed.

HERBERT. Why haven't you tried it, sir ?

SERGEANT [*gravely, after a pause*]. I have.

HERBERT [*eagerly*] .You've had your three wishes ?

SERGEANT [*gravely*]. Yes.

MRS WHITE. Were they granted ?

SERGEANT [*staring at the fire*]. They were. [*A pause.*

MR WHITE. Has anybody else wished ?

SERGEANT. Yes. The first owner had his three wish—— [*Lost in recollection*] Yes, oh yes, he had his three wishes all right. I don't know what his first two were, [*very impressively*] but the third was for death. [*All shudder.*] That's how I got the paw.

[*A pause.*

HERBERT [*cheerfully*]. Well ! Seems to me you've only got to wish for things that *can't* have any bad luck about 'em——

[*Rises.*

SERGEANT [*shaking his head*]. Ah !

MR WHITE [*tentatively*]. Morris—if you've had your three wishes—it's no good to you, now—what do you keep it for ?

SERGEANT [*still holding the paw; looking at it*]. Fancy, I s'pose. I did have some idea of selling it, but I don't think I will. It's done *mischief* enough already. Besides, people won't buy. Some of 'em think it's a fairy-tale. And some want to try it first, and pay after. [*Nervous laugh from the others.*

MRS WHITE. If you could have another three wishes, would you ?

SERGEANT [*slowly—weighing the paw in his hand, and looking at it*]. I don't know—I don't know—— [*Suddenly, with violence, flinging it in the fire*] No ! I'm damned if I would !

[*Movement from all.*

MR WHITE [*rises and quickly snatches it out of the fire*]. What are you doing ? [WHITE *goes R.C.*

SERGEANT [*rising and following him and trying to prevent him*]. Let it burn ! Let the *infernal* thing burn !

MRS WHITE [rises]. Let it burn, Father !

MR WHITE [*wiping it on his coat-sleeve*]. No. If you don't want it, give it to me.

SERGEANT [*violently*]. I won't ! I won't ! My hands are clear of it. I threw it on the fire. If you keep it, don't blame me, whatever happens. Here ! Pitch it back again.

MR WHITE[*stubbornly*]. I'm going to keep it. What do you say, Herbert ?

HERBERT [*L. C., laughing*]. I say, keep it if you want to. Stuff and nonsense, anyhow.

MR WHITE [*looking at the paw thoughtfully*]. Stuff and nonsense. Yes. I wonder—[*casually*] I wish——

[He was going to say some ordinary thing, like « I wish I were certain. »

SERGEANT [*misunderstanding him; violently*]. Stop ! Mind what you're doing. That's not the way.

MR WHITE. What *is* the way ?

MRS WHITE [*moving away, up R. C. to back of table, and beginning to put the tumblers straight, and the chairs in their places*]. Oh, don't have anything to do with it, John.

[Takes glasses on tray to dresser, L., busies herself there, rinsing them in a bowl of water on the dresser, and wiping them with a cloth.

SERGEANT. That's what I say, ma'am. But if I wasn't to tell him, he might go wishing something he didn't mean to. You hold it in your right hand, and wish aloud. But I warn you ! I warn you !

MRS WHITE. Sounds like *The Arabian Nights*. Don't you think you might wish me four pair o' hands ?

MR WHITE [*laughing*]. Right you are, Mother !—I wish——

SERGEANT [*pulling his arm down*]. Stop it ! If you must wish

wish for something sensible. Look here ! I can't stand this. Gets on my nerves. Where's my coat ? [*Goes into alcove.*

[MR WHITE *crosses to fireplace and carefully puts the paw on mantelpiece. He is absorbed in it to the end of the tableau.*

HERBERT. I'm coming your way, to the works, in a minute. Won't you wait ? [*Goes up C., helps* MORRIS *with his coat.*

SERGEANT [*putting on his coat*]. No. I'm all shook up. I want fresh air. I don't want to be here when you wish. And wish you will as soon's my back's turned. I know. I know. But I've warned you, mind.

MR WHITE [*helping him into his coat*]. All right, Morris. Don't you *fret* about us. [*Gives him money.*] Here.

SERGEANT [*refusing it*]. No, I won't——

MR WHITE [*forcing it into his hand*]. Yes, you will. [*Opens door.*

SERGEANT [*turning to the room*]. Well, good night all. [*To* WHITE] Put it in the fire.

ALL. Good night.

[*Exit* SERGEANT. MR WHITE *closes door, comes towards fireplace, absorbed in the paw.*

HERBERT [*down L.*]. If there's no more in this than there is in his other stories, we shan't make much out of it.

MRS WHITE [*comes down R. C. to* WHITE]. Did you give him anything for it, Father ?

MR WHITE. A trifle. He didn't want it, but I made him take it.

MRS WHITE. There, now ! You shouldn't. Throwing your money about.

MR WHITE [*looking at the paw which he has picked up again*]. I wonder——

HERBERT. What ?

MR WHITE. I wonder, whether we hadn't better chuck it on the fire ?

HERBERT [*laughing*]. Likely ! Why, we're all going to be rich and famous and happy.

MRS WHITE. Throw it on the fire, indeed, when you've given money for it ! So like you, Father.

HERBERT. Wish to be an emperor, Father, to begin with. Then you can't be *henpecked !*

MRS WHITE [*going for him front of table with a duster*]. You young—— ! [*Follows him to back of table.*

HERBERT [*running away from her round behind table*]. Steady with that duster, Mother !

MR WHITE. Be quiet, there ! [HERBERT *catches* MRS WHITE *in his arms and kisses her.*] I wonder—— [*He has the paw in his hand.*] I don't know what to wish for, and that's a fact. [*He looks*

about him with a happy smile.] I seem to've got all I want.

HERBERT [*with his hands on the old man's shoulders*]. Old Dad ! If you'd only cleared the debt on the house, you'd be quite happy, wouldn't you ! [*Laughing.*] Well—go ahead !— wish for the two hundred pounds : that'll just do it.

MR WHITE [*half laughing*]. Shall I ? [*Crosses to R.C.*

HERBERT. Go on ! Here !—I'll play slow music.

[*Crosses to piano.*

MRS WHITE. Don't 'ee, John. Don't have nothing to do with it !

HERBERT. Now, Dad ! [*Plays.*

MR WHITE. I will ! [*Holds up the paw, as if half ashamed.*] I wish for two hundred pounds.

[*Crash on the piano. At the same instant* MR WHITE *utters a cry and lets the paw drop.*

MRS WHITE *and* HERBERT. What's the matter ?

MR WHITE [*gazing with horror at the paw*]. It moved ! As I wished, it twisted in my hand like a snake.

HERBERT [*goes down R., and picks the paw up*]. Nonsense, Dad. Why, it's as stiff as a bone. [*Lays it on the mantelpiece.*

MRS WHITE. Must have been your fancy, Father.

HERBERT [*laughing*]. Well—— ? [*Looking round the room*] I don't see the money; and I bet I never shall.

MR WHITE [*relieved*]. Thank God, there's no harm done ! But it gave me a shock.

HERBERT. Half-past eleven. I must get along. I'm on at midnight. [*Goes up C., fetches his coat, etc.*] We've had quite a merry evening.

MRS WHITE. I'm off to bed. Don't be late for breakfast, Herbert.

HERBERT. I shall walk home as usual. Does me good. I shall be with you about nine. Don't wait, though.

MRS WHITE. You know your father never waits.

HERBERT. Good night, Mother.

[*Kisses her. She lights candle on dresser, L., goes upstairs and exit.*

HERBERT [*coming to his father, R., who is sunk in thought*]. Good-night, Dad. You'll find the cash tied up in the middle of the bed.

MR WHITE [*staring, seizes* HERBERT's *hand*]. It moved, Herbert.

HERBERT. Ah ! And a monkey hanging by his tail from the bed-post, watching you count the golden *sovereigns.*

MR WHITE [*accompanying him to the door*]. I wish you wouldn't joke, my boy.

HERBERT All right, Dad. [*Opens door.*] Lord ! What weather ! Good night. [*Exit.*

[*The old ma shakes his head, closes the door, locks it, puts the chain up, slips the lower bolt, has some difficulty with the upper bolt.*

MR WHITE. This bolt's stiff again ! I must get Herbert to look to it in the morning.

[*Comes into the room, puts out the lamp, crosses towards steps; but is irresistibly attracted towards fireplace. Sits down and stares into the fire. His expression changes : he sees something horrible.*

MR WHITE [*with an involuntary cry*] Mother ! Mother !

MRS WHITE [*appearing at the door at the top of the steps with candle*]. What's the matter ? [*Comes down R.C.*

MR WHITE [*mastering himself. Rises*]. Nothing—I—haha !—I saw faces in the fire.

MRS WHITE. Come along.

[*She takes his arm and draws him towards the steps. He looks back frightened towards fireplace as they reach the first step.*

II

Bright sunshine. The table, which has been moved nearer the win-

dow, is laid for breakfast. MRS WHITE *busy about the table. MR WHITE standing in the window looking off R. The inner door is open, showing the outer door.*

MR WHITE. What a morning Herbert's got for walking home !

MRS WHITE [*L. C.*]. What's the time. [*Looks at clock on mantelpiece.*] Quarter to nine, I declare. He's off at eight.

[*Crosses to fire.*

MR WHITE. Takes him half an hour to change and wash. He's just by the cemetery now.

MRS WHITE. He'll be here in ten minutes.

MR WHITE [*coming to the table*]. What's for breakfast ?

MRS WHITE. Sausages. [*At the mantelpiece*] Why, if here isn't that dirty monkey's paw ! [*Picks it up, looks at it with disgust, puts it back. Takes sausages in dish from before the fire and places them on table.*] Silly thing ! The idea of us listening to such nonsense !

MR WHITE [*goes up to window again*]. Ay—the Sergeant-major and his yarns ! I suppose all old soldiers are alike——

MRS WHITE. Come, on, Father. Herbert hates us to wait.

[*They both sit and begin breakfast.*

MRS WHITE. How could wishes be granted, nowadays ?

MR WHITE. Ah ! Been thinking about it all night, have you ?

MRS WHITE. You kept me awake, with your tossing and tumbling——

MR WHITE. Ay, I had a bad night.

MRS WHITE. It was the storm, I expect. How it blew !

MR WHITE. I didn't hear it. I was asleep and not asleep, if you know what I mean.

MRS WHITE. And all that rubbish about its making you unhappy if your wish *was* granted ! How could two hundred pounds hurt you, eh, Father ?

MR WHITE. Might drop on my head in a lump. Don't see any other way. And I'd try to bear that. Though, mind you, Morris said it would all happen so naturally that you might take it for a coincidence, if so disposed.

MRS WHITE. Well—it hasn't happened. That's all I know. And it isn't going to. [*A letter is seen to drop in the letter-box.*] And how you can sit there and talk about it—— [*Sharp post-man's knock; she jumps to her feet.*] What's that ?

MR WHITE. Postman, o' course.

MRS WHITE [*seeing the letter from a distance; in an awed whisper*]. He's brought a letter, John !

MR WHITE [*laughing*]. What did you think he'd bring ? Ton o' coals ?

MRS WHITE. John—— ! John—— ! Suppose—— ?

MR WHITE. Suppose what ?

MRS WHITE. Suppose it was two hundred pounds !

MR WHITE [*suppressing his excitement*]. Eh !—Here ! Don't talk nonsense. Why don't you fetch it ?

MRS WHITE [*crosses and takes letter out of the box*]. It's thick, John—[*feels it*]—and—and it's got something crisp inside it.

[*Takes letter to* WHITE, *R. C.*

MR WHITE. Who—who's it for ?

MRS WHITE. You.

MR WHITE. Hand it over, then. [*Feeling and examining it with ill-concealed excitement*] The idea ! What a *superstitious* old woman you are ! Where are my *specs ?*

MRS WHITE. Let me open it.

MR WHITE. Don't you touch it. Where are my specs ?

[*Goes to R.*

MRS WHITE. Don't let sudden wealth sour your temper, John.

MR WHITE. *Will* you find my specs ?

MRS WHITE [*taking them off mantelpiece*]. Here, John, here. [*As he opens the letter*] Take care ! Don't tear it !

MR WHITE. Tear what ?

MRS WHITE. If it was banknotes, John !

MR WHITE [*taking a thick, formal document out of the envelope and a crisp-looking slip*]. You've gone *dotty*.—You've made me nervous. [*Reads.*] « Sir, Enclosed please find receipt for interest on the mortgages of £200 on your house, duly received. »

[*They look at each other.* MR WHITE *sits down to finish his breakfast silently.* MRS WHITE *goes to the window.*

MRS WHITE. That comes of listening to tipsy old soldiers.

MR WHITE [*pettish*]. What does ?

MRS WHITE. You thought there were banknotes in it.

MR WHITE[*injured*]. I didn't ! I said all along——

MRS WHITE. How Herbert will laugh, when I tell him !

MR WHITE [*with gruff good-humour*]. You're not going to tell him. You're going to keep your mouth shut. That's what you're going to do. Why, I should never hear the last of it.

MRS WHITE. Serve you right. I shall tell him. You know you like his fun. See how he joked you last night when you said the paw moved.

[*She is looking through the window towards R.*

MR WHITE. So it did. It did move. That I'll swear to.

MRS WHITE [*abstractedly : she is watching something outside*]. You thought it did.

MR WHITE. I say it did. There was no thinking about it. You

saw how it upset me, didn't you ? [*She doesn't answer*. *Didn't you ?*—Why don't you listen ? [*Turns round*.] What is it ?

MRS WHITE. Nothing.

MR WHITE [*turns back to his breakfast*]. Do you see Herbert coming ?

MRS WHITE. No.

MR WHITE. He's about due. What *is it ?*

MRS WHITE Nothing. Only a man. Looks like a gentleman. Leastways, he's in black, and he's got a top-hat on.

MR WHITE. What about him ?

[*He is not interested; goes on eating*.

MRS WHITE. He stood at the garden-gate as if he wanted to come in. But he couldn't seem to make up his mind.

MR WHITE. Oh, go on ! You're full o' fancies.

MRS WHITE. He's going—no; he's coming back.

MR WHITE. Don't let him see you peeping.

MRS WHITE [*with increasing excitement*]. He's looking at the house. He's got his hand on the latch. No. He turns away again. [*Eagerly*] John ! He looks like a sort of a lawyer.

MR WHITE. What of it ?

MRS WHITE. Oh, you'll only laugh again. But suppose——

suppose he's coming about the two hundred——

MR WHITE. You're not to mention it again !—You're a foolish old woman.—Come and eat your breakfast. [*Eagerly*] Where is he now ?

MRS WHITE. Gone down the road. He has turned back. He seems to've made up his mind. Here he comes !—Oh, John, and me all untidy !

[*Crosses to fire R.*

[*Knock.*

MR WHITE [*to* MRS WHITE, *who is hastily smoothing her hair, etc.*]. What's the matter ? He's made a mistake. Come to the wrong house.

[*Crosses to fireplace.*

[MRS WHITE *opens the door.* MR SAMPSON, *dressed from head to foot in solemn black, with a top-hat, stands in the doorway.*

SAMPSON [*outside*]. Is this Mr White's ?

MRS WHITE. Come in, sir. Please step in.

[*She shows him into the room; goes R.; he is awkward and nervous.*

You must overlook our being so untidy; and the room all anyhow; and John in his garden-coat. [*To* MR WHITE, *reproachfully*] Oh, John.

SAMPSON [*to MR WHITE*]. Morning. My name is Sampson.

MRS WHITE [*offering a chair*]. Won't you please be seated ?

[SAMPSON *stands quite still up C*

SAMPSON. Ah—thank you—no, I think not—I think not.

[*Pause.*

MR WHITE [*awkwardly, trying to help him*]. Fine weather for the time o' year.

SAMPSON. Ah—yes—yes——[*Pause; he makes a renewed effort*]. My name is Sampson—I've come——

MRS WHITE. Perhaps you were wishful to see Herbert; he'll be home in a minute. [*Pointing*] Here's his breakfast waiting——

SAMPSON [*interrupting her hastily*]. No, no ! [*Pause.*] I've come from the electrical works——

MRS WHITE. Why, you might have come *with* him.

[MR WHITE *sees something is wrong, tenderly puts his hand on her arm.*

SAMPSON. No—no—I've come—*alone.*

MRS WHITE [*with a little anxiety*] Is anything the matter ?

SAMPSON. I was asked to call——

MRS WHITE [*abruptly*]. Herbert ! Has anything happened ? Is he hurt ? Is he hurt ?

MR WHITE [*soothing her*]. There, there, Mother. Don't you jump to conclusions. Let the gentleman speak. You've not brought bad news, I'm sure, sir.

SAMPSON. I'm—sorry——

MRS WHITE. Is he hurt ? [SAMPSON *bows*.

MRS WHITE. Badly ?

SAMPSON. Very badly. [*Turns away*.

MRS WHITE [*with a cry*]. John—— !
[*She instinctively moves towards* MR WHITE.

MR WHITE. Is he in pain ?

SAMPSON. He is not in pain.

MRS WHITE. Oh, thank God ! Thank God for that ! Thank—— [*She looks in a startled fashion at* MR WHITE—*realizes what* SAMPSON *means, catches his arm and tries to turn him towards her.*] Do you mean—— ?

[SAMPSON *avoids her look; she gropes for her husband : he takes her two hands in his, and gently lets her sink into the armchair above the fireplace, then he stands on her right, between her and* SAMPSON.

MR WHITE [*hoarsely*]. Go on, sir.

SAMPSON. He was telling his mates a story. Something that had happened here last night. He was laughing, and wasn't noticing and—and—[*hushed*] the machinery caught him——

[*A little cry from* MRS WHITE, *her face shows her horror and agony.*

MR WHITE [*vague, holding* MRS WHITE's *hand*]. The machi-

nery caught him—yes—and him the only child—it's hard, sir—very hard——

SAMPSON[*subdued*]. The Company wished me to convey their sincere sympathy with you in your great loss——

MR WHITE [*staring blankly*]. Our—great—loss—— !

SAMPSON. I was to say further—[*as if apologizing*] I am only their servant—I am only obeying orders——

MR WHITE. Our—great—loss——

SAMPSON [*laying an envelope on the table and edging towards the door*]. I was to say, the Company disclaim all responsibility, but, in consideration of your son's services, they wish to present you with a certain sum as compensation. [*Gets to door*

MR WHITE. Our—great—loss—— [*Suddenly, with horror*] How—how much ?

SAMPSON [*in the doorway*]. Two hundred pounds. [*Exit.*

[MRS WHITE *gives a cry. The old man takes no heed of her, smiles faintly, puts out his hands like a sightless man, and drops, a senseless heap, to the floor.* MRS WHITE *stares at him blankly and her hands go out helplessly towards him.*

III

Night. On the table a candle is flickering at its last gasp. The room looks neglected. MR WHITE *is dozing fitfully in the arm-*

chair. MRS WHITE *is in the window peering through the blinds towards L.*

[MR WHITE *starts, wakes, looks around him.*

MR WHITE [*fretfully*]. Jenny—Jenny.

MRS WHITE [*in the window*]. Yes

MR WHITE. Where are you ?

MRS WHITE. At the window.

MR WHITE. What are you doing ?

MRS WHITE. Looking up the road.

MR WHITE [*falling back*]. What's the use, Jenny ? What's the use ?

MRS WHITE. That's where the cemetery is; that's where we've laid him.

MR WHITE. Ay—ay—a week to-day—what's the time ?

MRS WHITE. I don't know.

MR WHITE. We don't take much account of time now, Jenny, do we ?

MRS WHITE. Why should we ? He doesn't come home. He'll never come home again. There's nothing to think about——

MR WHITE Or to talk about. [*Pause.*] Come away from the window; you'll get cold.

MRS WHITE. It's colder where *he* is.

MR WHITE. Ay—gone for ever——

MRS WHITE. And taken all our hopes with him——

MR WHITE. And all our *wishes*——

MRS WHITE. Ay, and all our—— [*With a sudden cry*] John !
[*She comes quickly to him; he rises.*

MR WHITE. Jenny ! For God's sake ! What's the matter ?

MRS WHITE [*with dreadful eagerness*]. The *paw !* The monkey's paw !

MR WHITE [*bewildered*]. Where ? Where is it ? What's wrong with it ?

MRS WHITE. I want it ! You haven't done away with it ?

MR WHITE. I haven't seen it—since—why ?

MRS WHITE. I want it ! Find it ! Find it !

MR WHITE [*groping on the mantelpiece*]. Here ! Here it is ! What do you want of it ? [*He leaves it there.*

MRS WHITE. Why didn't I think of it ? Why didn't *you* think of it ?

MR WHITE. Think of what ?

MRS WHITE. The *other two* wishes !

MR WHITE [*with horror*]. What ?

MRS WHITE. We've only had one.

MR WHITE [*tragically*]. Wasn't that enough ?

MRS WHITE. No ! We'll have one more. [WHITE *crosses to R. C.* MRS WHITE *takes the paw and follows him.*] Take it. Take it quickly. And wish——

MR WHITE [*avoiding the paw*]. Wish what ?

MRS WHITE. Oh, John ! John ! Wish our boy alive again !

MR WHITE. Good God ! Are you mad ?

MRS WHITE. Take it. Take it and wish [*With a paroxysm of grief*] Oh, my boy ! My boy !

MR WHITE. Get to bed. Get to sleep. You don't know what you're saying.

MRS WHITE. We had the first wish granted—why not the second ?

MR WHITE [*hushed*]. He's been dead ten days, and—Jenny ! Jenny ! I only knew him by his clothing—if you weren't allowed to see him then—how could you bear to see him *now ?*

MRS WHITE. I don't care. Bring him back.

MR WHITE[*shrinking from the paw*]. I daren't touch it !

MRS WHITE [*thrusting it in his hand*]. Here ! Here ! Wish !

MR WHITE [*trembling*]. Jenny !

MRS WHITE [*fiercely*]. WISH.

[*She goes on frantically whispering « Wish »*

MR WHITE [*shuddering, but overcome by her insistence*]. I—I—wish—my—son—alive again.

[*He drops it with a cry. The candle goes out. Utter darkness. He sinks into a chair.* MRS WHITE *hurries to the window and draws the blind back. She stands in the moonlight. Pause.*

MRS WHITE [*drearily*]. Nothing.

MR WHIET. Thank God ! Thank God !

MRS WHITE. Nothing at all. Along the whole length of the road not a living thing. [*Closes blind.*] And nothing, nothing, nothing left in our lives, John.

MR WHITE Except each other, Jenny—and memories.

MRS WHITE [*coming back slowly to the fireplace*]. We're too old. We were only alive in him. We can't begin again. We can't feel anything now, John, but emptiness and darkness.

[*She sinks into armchair.*

MR WHITE. 'Tisn't for long, Jenny. There's that to look forward to.

MRS WHITE. Every minute's long, now.

MR WHITE [*rising*]. I can't bear the darkness !

MRS WHITE. It's dready—dreary.

MR WHITE [*crosses to dresser*]. Where's the candle ? [*Finds it and birngs it to table.*] And the matches ? Where are the matches ? We mustn't sit in the dark. 'Tisn't wholesome [*Lights match: the other candlestick is close to him.*]. There. [*Turning with the lighted match towards* MRS WHITE, *who is rocking and moaning*] Don't take on so, Mother.

MRS WHITE. I'm a mother no longer.

MR WHITE [*lights candle*]. There now; there now. Go on up to bed. Go on, now—I'm coming.

MRS WHITE. Whether I'm here or in bed, or wherever I am, I'm with my boy, I'm with——

[*A low single knock at the street door.*

MRS WHITE [*starting*]. What's that !

MR WHITE [*mastering his horror*]. A rat. The house is full of 'em.

[*A louder single knock; she starts up. He catches her by the arm.*

Stop ! What are you going to do ?

MRS WHITE [*wildly*]. It's my boy ! It's Herbert ! I forgot it was a mile away ! What are you holding me for ? I must open the door !

[*The knocking continues in single knocks at irregular intervals, constantly growing louder and more insistent.*

MR WHITE [*still holding her*]. For God's sake !

MRS WHITE [*struggling*]. Let me go !

MR WHITE. Don't open the door !

[*He drags her towards left front.*

MRS WHITE. Let me go !

MR WHITE. Think what you might see !

MRS WHITE [*struggling fiercely*]. Do you think I fear the child I bore ! Let me go ! [*She wrenches herself loose and rushes to the door which she tears open.*] I'm coming, Herbert ! I'm coming !

MR WHITE [*cowering in the extreme corner, left front*]. Don't you do it ! Don't you do it !

[MRS WHITE *is at work on the outer door, where the knocking still continues. She slips the chain, slips the lower bolt, unlocks the door.*

MR WHITE [*suddenly*]. The paw ! Where's the monkey's paw ?

[*He gets on his knees and feels along the floor for it.*

MRS WHITE [*tugging at the top bolt*] John ! The top bolt's stuck. I can't move it. Come and help. Quick !

MR WHITE [*wildly groping*]. The paw ! There's a wish left.

[*The knocking is now loud, and in groups of increasing length between the speeches.*

MRS WHITE. Do you hear him ? John ! Your child's knocking !

MR WHITE. Where is it ? Where did it fall ?

MRS WHITE [*tugging desperately at the bolt*]. Help ! Help ! Will you keep your child from his home ?

MR WHITE. Where did it fall ? I can't find it—I can't find——

[*The knocking is now tempestuous, and there are blows upon the door as of a body beating against it.*

MRS WHITE. Herbert ! Herbert ! My boy ! Wait ! Your mother's opening to you ! Ah ! It's moving ! It's moving !

MR WHITE. God forbid ! [*Finds the paw.*] Ah !

MRS WHITE [*slipping the bolt*]. Herbert !

MR WHITE [*has raised himself to his knees; he holds the paw high*]. I wish him dead. [*The knocking stops abruptly*] I wish him dead and at peace !

MRS WHITE [*flinging the door open simultaneously*]. Herb——

[*A flood of moonlight. Emptiness. The old man sways in prayer on his knees. The old woman lies half swooning, wailing against the door-post.*

CURTAIN

Vocabulary

outskirts : borders or outlying parts (esp. of a town)

visible	:	that can be seen; that is in sight
mantelpiece	:	structure of wood, marble, etc. above and around a fireplace
ruffle	:	disturb the smoothness of
addle	:	confuse
slushy	:	covered with soft mud or soft, melting snow.
torrent	:	violent, rushing stream of liquid (esp. water)
tumbler	:	flat-bottomed drinking-glass
stucco	:	kinds of plaster or cement used for covering and decorating wall surfaces
chuckle (v.)	:	laugh in a low quiet way with closed mouth
sack	:	(colloq.) dismissal from employment
yarn	:	(colloq.) story; traveller's tale
veteran	:	person who has had much or long experience, esp. as a soldier
commissionaire	:	uniformed door-porter at a cinema, theatre, hotel, large shop, etc.
cemetery	:	area of land where the dead are buried
grog	:	drink of spirits (rum, whisky, etc.) mixed with water

golosh	.	rubber over-shoe worn in wet weather
gobble	:	eat (up) fast, noisily, and greedily.
nudge	:	touch or push slightly with the elbow
fake	:	story that looks real but is not
ladle	:	serve with a large, deep, cup-shaped spoon
chuck	:	(colloq.) throw
shirty	:	(sl.) ill-tempered
embarrass	:	cause perplexity or anxiety to
spell	:	words used as a charm, supposed to have magic power
coincidence	:	an event happening by chance
recollection	:	act or power of calling back to the mind
mischief	:	injury or harm done (on purpose)
infernal	:	of hell; devilish
fret	:	worry; (cause to) be discontented or bad-tempered
hen-pecked	:	(of a man) ruled by his wife
sovereign	:	British gold coin not now in circulation (face value 20 shillings)
suppress	:	prevent from being known or seen

superstitious	:	believing in ideas, practices, etc. founded on unreasoning belief in magic, witchcraft, etc.
specs	:	(colloq.) spectacles
dotty	:	(colloq.) feeble-minded; idiotic.
abruptly	:	suddenly; roughly
subdue	:	soften; make gentle; tone down
flicker	:	burn or shine unsteadily; flash and die away by turns
fitfully	:	from time to time; in short periods; not regularly
bewildered	:	puzzled; confused
paroxysm	:	sudden attack or outburst
frantically	:	with wild excitement
drearily	:	gloomily
wrench	:	twist or pull violently
cower	:	crouch; shrink back
tug	:	pull hard or violently
tempestuous	:	violent; stormy
simultaneously	:	at the same time
swoon	:	faint
wail	:	cry or complain in a loud voice

Questions

1. Why did the old fakir put a spell on the monkey's paw ? Do you think that the play proves this ? In what way ?

2. What, in your opinion, are the most horrible moments in the play ?

3. « But, mark you, though the wishes were granted, those three people would have cause to wish they *hadn't been.* » How far is this statement true as far as the White's family is concerned ?

4. In what respects does Herbert's character differ from that of his parents ?

5. Compare between Mrs. White's attitude to magic and superstitions and that of her husband.

6. Discuss the role of the Sergeant in this play.

2. SHORT STORIES

a. THE ESCAPE

by

KATHERINE MANSFIELD

It was his fault, wholly and solely his fault, that they had missed the train. What if the idiotic hotel people had refused to produce the bill ? Wasn't that simply because he hadn't impressed upon the waiter at lunch that they must have it by two o'clock ? Any other man would have sat there and refused to move until they handed it over. But no ! His *exquisite* belief in human nature had allowed him to get up and expect one of those idiots to bring it to their room ... And then, when the *voiture* did arrive, while they were still (Oh, Heavens !) waiting for change, why hadn't he seen to the arrangement of the boxes so that they could, at least, have started the moment the money had come ? Had he expected her to go outside, to stand under the *awning* in the heat, and point with her *parasol ?* Very amusing picture of English domestic life. Even when the driver had been told how fast he had to drive he had paid no attention whatsoever — just smiled. 'Oh,' she groaned, 'if she'd been a driver she couldn't have stopped smiling herself at the absurd, ridiculous way he was urged to hurry.' And she sat back and imitated his voice : « *Allez, vite, vite* » — and begged the driver's pardon for troubling him ...

And then the station — unforgettable — with the sight of the

jaunty little train shuffling away and those *hideous* children waving from the windows. 'Oh, why am I made to bear these things ? Why am I exposed to them ? ...' The glare, the flies, while they waited, and he and the stationmaster put their heads together over the time-table, trying to find this other train, which, of course, they wouldn't catch. The people who'd gathered round, and the woman who'd held up that baby with that awful, awful head... 'Oh, to care as I care — to feel as I feel, and never to be saved anything — never to know for one moment what it was to ... to ...'

Her voice had changed. It was shaking now — crying now. She *fumbled* with her bag, and produced from its little maw a scented handkerchief. She put up her veil, and, as though she were saying to somebody else : 'I know, my darling,' she pressed the handkerchief to her eyes.

The little bag, with its shiny, silvery jaws open, lay on her lap. He could see her powder-puff, her rouge stick, a bundle of letters, a *phial* of tiny black pills like seeds, a broken cigarette, a mirror, white ivory tablets with lists on them that had been heavily scored through. He thought : 'In Egypt she would be buried with those things.'

They had left the last of the houses, those small *straggling* houses with bits of broken pot flung among the flower-beds and half-naked hens scratching round the doorsteps. Now they were mounting a long steep road that wound round the hill and over into the next bay. The horses stumbled, pulling hard. Every five minutes, every two minutes the driver *trailed* the whip across them. His stout back was solid as wood; there were boils on his reddish neck, and he wore a new, a shining new straw hat ....

There was a little wind, just enough wind to blow to satin the

new leaves on the fruit trees, to stroke the fine grass, to turn to silver the smoky olives — just enough wind to start in front of the carriage a *whirling, twirling* snatch of dust that settled on their clothes like the finest ash. When she took out her powder-puff the powder came flying over them both.

'Oh, the dust,' she breathed, 'the disgusting, revolting dust.' And she put down her veil and lay back as if overcome. 'Why don't you put up your parasol ?' he suggested. It was on the front seat, and he leaned forward to hand it to her. At that she suddenly sat upright and blazed again.

'Please leave my parasol alone ! I don't·want my parasol ! And anyone who was not utterly insensitive would know that I'm far, far too *exhausted* to hold up a parasol. And with a wind like this tugging at it ... Put it down at once,' she flashed, and then snatched the parasol from him, tossed it into the *crumpled hood* behind, and subsided, panting

Another bend of the road, and down the hill there came a troop of little children, shrieking and giggling, little girls with sun-bleached hair, little boys in faded soldiers' caps. In their hands they carried flowers — any kind of flowers — grabbed by the head, and these they offered, running beside the carriage. Lilac, faded lilac, greeny-white snowballs, one *arum lily*, a handful of *hyacinths*. They thrust the flowers and their *impish* faces into the carriage; one even threw into her lap a bunch of *marigolds*. Poor little mice ! He had his hand in his trouser pocket before her. 'For Heaven's sake don't give them anything. Oh, how typical of you ! Horrid little monkeys ! Now they'll follow us all the way. Don't encourage them; you *would* encourage beggars'; and she hurled the bunch out of the carriage with 'Well, do it when I'm not there, please.'

He saw the queer shock on the children's faces. They stopped running, lagged behind, and then they began to shout something, and went on shouting until the carriage had rounded yet another bend.

'Oh, how many more are there before the top of the hill is reached ? The horses haven't trotted once. Surely it isn't necessary for them to walk the whole way.'

'We shall be there in a minute now,' he said, and took out his cigarette-case. At that she turned round towards him. She clasped her hands and held them against her breast; her dark eyes looked immense, imploring, behind her veil; her nostrils quivered, she bit her lip, and her head shook with a little nervous *spasm.* But when she spoke, her voice was quite weak and very, very calm.

'I want to ask you something. I want to beg something of you,' she said. 'I've asked you hundreds and hundreds of times before, but you've forgotten. It's such a little thing, but if you knew what it meant to me...' She pressed her hands together. 'But you can't know. No human creature could know and be so cruel.' And then, slowly, deliberately, gazing at him with those huge, *sombre* eyes : 'I beg and implore you for the last time that when we are driving together you won't smoke. If you could imagine,' she said, 'the anguish I suffer when that smoke comes floating across my face...'

'Very well,' he said. 'I won't. I forgot.' And he put the case back.

'Oh, no,' said she, and almost began to laugh, and put the back of her hand across her eyes. 'You couldn't have forgotten. Not that.'

The wind came, blowing stronger. They were at the top of the hill. 'Hoy-yip-yip-yip,' cried the driver. They swung down the road that fell into a small valley, *skirted* the sea coast at the bottom of it, and then coiled over a gentle ridge on the other side. Now there

were houses again, blue-shuttered against the heat, with bright burning gardens, with geranium carpets flung over the pinkish walls. The coastline was dark; on the edge of the sea a white silky *fringe* just stirred. The carriage swung down the hill, bumped, shook. 'Yi-ip,' shouted the driver. She clutched the sides of the seat, she closed her eyes, and he knew she felt this was happening on purpose; this swinging and bumping, this was all done — and he was responsible for it, somehow — to *spite* her because she had asked if they couldn't go a little faster. But just as they reached the bottom of the valley there was one tremendous *lurch*. The carriage nearly overturned, and he saw her eyes blaze at him, and she positively hissed, 'I suppose you are enjoying this ?'

They went on. They reached the bottom of the valley. Suddenly she stood up. '*Cocher ! Cocher ! Arrêtez vous !*' She turned round and looked into the crumpled hood behind. 'I knew it,' she exclaimed. 'I knew it. I heard it fall, and so did you, at that last bump.' 'What ? Where ?'

'My parasol. It's gone. The parasol that belonged to my mother. The parasol that I prize more than — more than... 'She was simply *beside herself*. The driver turned round, his gay, broad face smiling. 'I, too, heard something,' said he, simply and gaily. 'But I thought as Monsieur and Madame said nothing...'

'There. You hear that. Then you must have heard it too. So *that* accounts for the extraordinary smile on your face...'

'Look here,' he said, 'it can't be gone. If it fell out it will be there still. Stay where you are. I'll fetch it.'

But she saw through that. Oh, how she saw through it ! 'No, thank you.' And she bent her spiteful, smiling eyes upon him.

regardless of the driver. 'I'll go myself. I'll walk back and find it, and trust you not to follow. For' — knowing the driver did not understand, she spoke softly, gently — 'if I don't escape from you for a minute I shall go mad.'

She stepped out of the carriage. 'My bag.' He handed it to her. 'Madame prefers...'

But the driver had already swung down from his seat, and was seated on the *parapet* reading a small newspaper. The horses stood with hanging heads. It was still. The man in the carriage stretched himself out, folded his arms. He felt the sun beat on his knees. His head was sunk on his breast. 'Hish, hish,' sounded from the sea. The wind sighed in the valley and was quiet. He felt himself, lying there, a hollow man, a *parched*, withered man, as it were, of ashes. And the sea sounded, 'Hish hish.'

It was then that he saw the tree, that he was conscious of its presence just inside a garden gate. It was an immense tree with a round, thick silver stem and a great arc of copper leaves that gave back the light and yet were sombre. There was something beyond the tree — a whiteness, a softness, an *opaque* mass, half-hidden — with delicate pillars. As he looked at the tree he felt his breathing die away and he became part of the silence. It seemed to expand in the quivering heat until the great carved leaves hid the sky, and yet it was motionless. Then from within its depths or from beyond there came the sound of a woman's voice. A woman was singing. The warm untroubled voice floated upon the air, and it was all part of the silence as he was part of it. Suddenly, as the voice rose, soft, dreaming, gentle, he knew that it would come floating to him from the hidden leaves and his peace was *shattered*. What was happening to him ? Something stirred in his breast. Something dark, some-

thing unbearable and dreadful pushed in his bosom, and like a great weed it floated, rocked... it was warm, stifling. He tried to struggle to tear at it, and at the same moment — all was over. Deep, deep, he sank into the silence, staring at the tree and waiting for the voice that came floating, falling, until he felt himself enfolded.

In the shaking corridor of the train. It was night. The train rushed and roared through the dark. He held on with both hands to the brass rail. The door of their carriage was open.

'Do not disturb yourself, Monsieur. He will come in and sit down when he wants to. He likes — he likes — it is his habit... *Oui, Madame, je suis un peu souffrante... Mes nerfs.* Oh, but my husband is never so happy as when he is travelling. He likes *roughing it...* My husband... My husband...'

The voices murmered, murmered. They were never still. But so great was his heavenly happiness as he stood there he wished he might live for ever.

Vocabulary

exquisite	:	of great excellence; keen, delicate
awning	:	canvas covering (against rain or sun)
parasol	:	umbrella used to give shade from the sun
jaunty	:	feeling or showing self-confidence and self-satisfaction

hideous	:	very ugly; frightful
fumble	:	feel about uncertainly with the hands
maw	:	stomach
phial	:	small bottle, esp. one for medicine
straggling	:	spreading in an irregular or untidy manner
trail (v.)	:	pull along
whirling	:	moving quickly round and round
twirling	:	turning round and round quickly
exhausted	:	tired out
crumpled	:	pressed or crushed into folds or creases
hood	:	folding roof over a carriage (for protection against rain or sun), or over an open motor-car
arum lily	:	tall white (kinds of) plant
hyacinth	:	sweet-smelling flower
impish	:	mischievous; of or like a little devil
marigold	:	(kinds of) plant with golden or yellow flowers
spasm	:	sudden, convulsive movement
sombre	:	dark-coloured; gloomy

skirt (v.)	:	pass along the edge of
geranium	:	kind of garden plant with red, pink, or white flowers.
fringe	:	ornamental border of loose threads; edge
spite	:	annoy or injure
lurch	:	sudden roll; sudden change of weight to one side
beside oneself	:	at the end of one's self-control
parapet	:	protective wall at the side of a bridge, at the edge of a flat roof, etc.
parched	:	(of thirst, the sun, etc.) made hot and dry
opaque	:	not allowing light to pass through; that cannot be seen through; dull
shattered	:	broken suddenly and violently into small pieces
souffrante	:	unwell; suffering; ailing
rough it	:	do without the usual comforts and conveniences of life.

Questions

1. What is unusual about the two wives in the story ?

2 'There was a moment when the man escaped to himself.' Comment with reference to 'The Escape'.

3. Do you think that the authoress is prejudiced against women ? Give reasons.

4 What complaints has the heroine of the story against her husband ?

b. MR. KNOW-ALL

by

W. SOMERSET MAUGHAM

I was prepared to dislike Max Kelada even before I know him. The war had just finished and the passenger traffic in the ocean-going liners was heavy. Accommodation was very hard to get and you had to put up with whatever the agents chose to offer you. You could not hope for a cabin to yourself and I was thankful to be given one in which there were only two *berths*. But when I was told the name of my companion my heart sank. It suggested close *port-holes* and the night air rigidly excluded. It was bad enough to share a cabin for fourteen days with anyone (I was going from San Francisco to Yokohama), but I should have looked upon it with less dismay if my fellow-passenger's name had been Smith or Brown.

When I went on board I found Mr. Kelada's luggage already below. I did not like the look of it; there were too many labels on the suitcases, and the wardrobe trunk was too big. He had unpacked his toilet things, and I observed that he was a *patron* of the excellent Monsieur Coty; for I saw on the washing-stand his scent, his hair-wash and his brilliântine. Mr. Kelada's brushes, ebony with his *monogram* in gold, would have been all the better for a scrub. I did not at all like Mr. Kelada. I made my way into the smoking-room. I called for a pack of cards and began to play patience. I had scarcely started before a man came up to me and asked me if he

was right in thinking my name was so-and-so.

« I am Mr. Kelada, » he added, with a smile that showed a row of flashing teeth, and sat down.

« Oh, yes, we're sharing a cabin, I think. »

« Bit of luck, I call it. You never know who you're going to be put in with. I was jolly glad when I heard you were English. I'm all for us English sticking together when we're abroad, if you understand what I mean. »

I blinked.

« Are you English ? » I asked, perhaps *tactlessly*.

« Rather. You don't think I look like an American, do you ? British to the backbone, that's what I am. »

To prove it, Mr. Kelada took out of his pocket a passport and *airily* waved it under my nose.

King George has many strange subjects. Mr. Kelada was short and of a *sturdy* build, clean-shaven and dark-skinned, with a fleshy, hooked nose and very large, lustrous and liquid eyes. His long black hair was *sleek* and curly. He spoke with a fluency in which there was nothing English and his gestures were *exuberant*. I felt pretty sure that a closer inspection of that British passport would have betrayed the fact that Mr. Kelada was born under a bluer sky than is generally seen in England.

« What will you have ? » he asked me.

I looked at him doubtfully. Prohibition was in force and to all

appearances the ship was *bone-dry*. When I am not thirsty I do not know which I dislike more, ginger-ale or lemon-squash. But Mr Kelada flashed an oriental smile at me.

« Whisky and soda or a dry Martini, you have only to say the word. »

From each of his hip-pockets he fished a flask and laid them on the table before me. I chose the Martini, and calling the steward he ordered a tumbler of ice and a couple of glasses.

« A very good cocktail, » I said.

« Well, there are plenty more where that came from, and if you've got any friends on board, you tell them you've got a pal who's got all the liquor in the world. »

Mr. Kelada was chatty. He talked of New York and of San Francisco. He discussed plays, pictures, and politics. He was patriotic. He was familiar. I do not wish to *put on airs*, but I cannot help feeling that it is seemly in a total stranger to put mister before my name when he addresses me. Mr. Kelada, doubtless to set me at my ease, used no such formality. I did not like Mr. Kelada. I had put aside the cards when he sat down, but now, thinking that for this first occasion our conversation had lasted long enough, I went on with my game.

« The three on the four, » said Mr Kelada.

There is nothing more *exasperating* when you are playing patience than to be told where to put the card you have turned up before you have had a choice to look for yourself

« It's coming out, it's coming out, » he cried « The ten on the knave. »

With rage and hatred in my heart I finished. Then he seized the pack.

« Do you like card tricks ? »

« No, I hate card tricks, » I answered.

« Well, I'll just show you this one. »

He showed me three. Then I said I would go down to the dining-room and get my seat at table.

« Oh, that's all right, » he said. « I've already taken a seat for you. I thought that as we were in the same state-room we might just as well sit at the same table. »

I did not like Mr. Kelada.

I not only shared a cabin with him and ate three meals a day at the same table, but I could not walk round the deck without his joining me. It was impossible to *snub* him. It never occurred to him that he was not wanted. He was certain that you were as glad to see him as he was to see you. In your own house you might have kicked him downstairs and slammed the door in his face without the suspicion dawning on him that he was not a welcome visitor. He was a good mixer, and in three days knew everyone on board. He ran everything. He managed the *sweeps*, conducted the *auctions*, collected money for prizes at the sports, got up *quoit* and golf matches, organized the concert and arranged the fancy dress ball. He was everywhere and always. He was certainly the best-

hated man in the ship. We called him Mr. Know-All, even to his face. He took it as a compliment. But it was at meal times that he was most intolerable. For the better part of an hour then he had us at his mercy. He was hearty, jovial, *loquacious* and *argumentative*. He knew everything better than anybody else, and it was an *affront* to his *overweening* vanity that you should disagree with him. He would not drop a subject, however unimportant, till he had brought you round to his way of thinking. The possibility that he could be mistaken never occurred to him. He was the chap who knew. We sat at the doctor's table. Mr. Kelada would certainly have had it all his own way, for the doctor was lazy and I was frigidly indifferent, except for a man called Ramsay who sat there also. He was as *dogmatic* as Mr. Kelada and resented bitterly the Levantine's coksureness. The discussions they had were *acrimonious* and *interminable*.

Ramsay was in the American Consular Service, and was stationed at Kobe. He was a great heavy fellow from the Middle West, with loose fat under a tight skin, and he *bulged* out of his ready-made clothes. He was on his way back to resume his post, having been on a flying visit to New York to fetch his wife, who had been spending a year at home. Mrs. Ramsay was a very pretty little thing, with pleasant manners and a sense of humour. The Consular Service is ill paid, and she was dressed always very simply; but she knew how to wear her clothes. She achieved an effect of quiet distinction. I should not have paid any particular attention to her but that she possessed a quality that may be common enough in women, but nowadays is not obvious in their *demeanour*. You could not look at her without being struck by her modesty. It shone in her like a flower on a coat.

One evening at dinner the conversation by chance drifted to

the subject of pearls. There had been in the papers a good deal of talk about the *culture* pearls which the cunning Japanese were making, and the doctor remarked that they must inevitably diminish the value of real ones. They were very good already; they would soon be perfect. Mr. Kelada, as was his habit, rushed the new topic. He told us all that was to be known about pearls. I do not believe Ramsay knew anything about them at all, but he could not resist the opportunity to ***have a fling at the Levantine***, and in five minutes we were in the middle of a heated argument. I had seen Mr. Kelada *vehement* and *voluble* before, but never so voluble and vehement as now. At last something that Ramsay said stung him, for he thumped the table and shouted :

« Well, I ought to know what I am talking about. I'm going to Japan just to look into this Japanese pearl business. I'm in the trade and there's not a man in it who won't tell you that what I say about pearls goes. I know all the best pearls in the world, and what I don't know about pearls isn't worth knowing. »

Here was news for us, for Mr. Kelada, with all his loquacity, had never told anyone what his business was. We only know vaguely that he was going to Japan on some commercial errand. He looked round the table triumphantly.

« They'll never be able to get a culture pearl that an expert like me can't tell with half an eye. » He pointed to a chain that Mrs. Ramsay wore. « You take my word for it, Mrs. Ramsay, that chain you're wearing will never be worth a cent less than it is now. »

Mrs. Ramsay in her modest way flushed a little and slipped the chain inside her dress. Ramsay leaned forward. He gave us all a look and a smile ***flickered*** in his eyes

« That's a pretty chain of Mrs. Ramsay's, isn't it ? »

« I noticed it at once, » answered Mr. Kelada. 'Gee, I said to myself, those are pearls all right. »

« I didn't buy it myself, of course. I'd be interested to know how much you think it cost. »

« Oh, in the trade somewhere round fifteen thousand dollars. But if it was bought on Fifth Avenue I shouldn't be surprised to hear that anything up to thirty thousand was paid for it. »

Ramsay smiled grimly.

« You'll be surprised to hear that Mrs. Ramsay bought that string at a *department store* the day before we left New York, for eighteen dollars. »

Mr. Kelada flushed.

« Rot. It's not only real, but it's as fine a string for its size as I've ever seen. »

« Will you bet on it ? I'll bet you a hundred dollars it's imitation. »

« Done. »

« Oh, Elmer, you can't bet on a certainty, » said Mrs. Ramsay.

She had a little smile on her lips and her tone was gently *deprecating*.

« Can't I ? If I get a chance of easy money like that I should be

all sorts of a fool not to take it. »

« But how can it be proved ? » she continued. « It's only my word against Mr. Kelada's. »

« Let me look at the chain, and if it's imitation I'll tell you quickly enough. I can afford to lose a hundred dollars, » said Mr. Kelada.

« Take it off, dear. Let the gentleman look at it as much as he wants. »

Mrs. Ramsay hesitated a moment. She put her hands to the clasp.

« I can't undo it, » she said. « Mr. Kelada will just have to take my word for it. »

I had a sudden suspicion that something unfortunate was about to occur, but I could think of nothing to say.

Ramsay jumped up.

« I'll undo it. »

He handed the chain to Mr. Kelada. The Levantine took a magnifying glass from his pocket and closely examined it. A smile of triumph spread over his smooth and *swarthy* face. He handed back the chain. He was about to speak. Suddenly he caught sight of Mrs. Ramsay's face. It was so white that she looked as though she were about to faint. She was staring at him with wide and terrified eyes. They held a desperate appeal; it was so clear that I wondered why her husband did not see it.

Mr. Kelada stopped with his mouth open. He flushed deeply. You could almost *see* the effort he was making over himself.

« I was mistaken, » he said. « It's a very good imitation, but of course as soon as I looked through my glass I saw that it wasn't real. I think eighteen dollars is just about as much as the damned thing's worth. »

He took out his pocket-book and from it a hundred-dollar note. He handed it to Ramsay without a word.

« Perhaps that'll teach you not to be so cocksure another time, my young friend, » said Ramsay as he took the note.

I noticed that Mr. Kelada's hands were trembling.

The story spread over the ship as stories do, and he had to put up with a good deal of *chaff* that evening. It was a fine joke that Mr. Know-All had been caught out. But Mrs. Ramsay retired to her state-room with a headache.

Next morning I got up and began to shave. Mr. Kelada lay on his bed smoking a cigarette. Suddenly there was a small scraping sound and I saw a letter pushed under the door. I opened the door and looked out. There was nobody there. I picked up the letter and saw that it was addressed to Max Kelada. The name was written in block letters. I handed it to him.

« Who's this from ? » He opened it. « Oh ! »

He took out of the envelope, not a letter, but a hundred-dollar note. He looked at me and again he reddened. He tore the envelope into little bits and gave them to me.

« Do you mind just throwing them out of the port-hole ? »

I did as he asked, and then I looked at him with a smile.

« No one likes being made to look a perfect damned fool. » he said.

« Were the pearls real ? »

« If I had a pretty little wife I shouldn't let her spend a year in New York while I stayed at Kobe, » said he.

At that moment I did not entirely dislike Mr. Kelada. He reached out for his pocket-book and carefully put in it the hundred-dollar note.

Vocabulary

berth	: sleeping-place in a ship, a train, or an aircraft
port-hole	: opening in a ship's side for admission of light and air
dismay	: feeling of fear and discouragement
patron	: regular customer at a shop
monogram	: two or more letters (esp. a person's initials) combined in one design (used on handkerchiefs, notepaper, etc.)

tactless : lacking skill and understanding in dealing with people and situations.

airily : in a careless and light-hearted manner

sturdy : strong and solid; vigorous

sleek : soft, smooth, and glossy

exuberant : full of life and vigour; overflowing; luxuriant.

bone-dry : quite dry

put on airs : behave in an unnatural way in the hope of impressing people

exasperating : irritating; producing ill feeling in

snub (v.) : reject (an offer) with cold behaviour or contempt

sweeps : form of gambling (e.g. on horse races)

auction : public sale at which goods are sold to persons making the highest bids (or offers)

quoit : ring (of metal, rubber, rope) to be thrown in a game called quoits

loquacious : talkative; fond of talking

argumentative : fond of arguing

affront : public insult

overweening		marked by excessive self-confidence or conceit
dogmatic	:	making purely personal statements without proof
acrimonious	:	bitter
interminable		endless; tedious because too long
bulge	:	swell beyond the usual size
demeanour	:	way of behaving
culture pearls	:	pearls produced in oyster shells into which a piece of grit has been introduced
have a fling at		jeer at
Levantine	:	Of. trading to; inhabitant of the Eastern part of the Mediterranean
vehement	:	filled with, showing, strong or eager feeling
voluble		talking very quickly and easily; fluent
flicker	:	shine unsteadily
department store	:	shop where many kinds of goods are sold in different departments
deprecating		expressing disapproval
swarthy		having a dark complexion
chaff		good-humoured teasing or joking

— ... —

Questions

1. « Every person has his points of weakness as well as his points of strength. » Is this true of the character of Mr. Kelada ? Give reasons.

2. Discuss the importance of the end (denouement) of this short story.

3. Maugham builds his story upon a series of humorous incidents. Which incidents, in your opinion, are the most humorous in 'Mr. Know-All' ?

4. « I did not entirely dislike Mr. Kelada. » Do you agree with the writer ? Why ?

5. Is 'Mr. Know-All' merely an amusing story or is there a serious intent underlying it ?